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ENGLAND OPEN TO GERMANS

VON STROHEIM'S CROSSFIRE IN COURT COSTS HIM $50

Informed Attorney He Would "Paste Him in the Eye"—Wanted to Reduce Son's Allowance of $75 Weekly for Support—Wife Gets Check

Los Angeles, April 1.

Yesterday was a disastrous and costly day in the life of Eric Von Stroheim with the happenings taking place within the confines of Judge Keetch's branch of the Superior Court.

Von Stroheim went there for the purpose of having reduced a $75 weekly allowance he is paying for the support of his son to Mae Von Stroheim, his former wife. Before the motion was argued the picture director was instructed by the court

(Continued on page 40)

METHODIST LAYMAN'S PLEA FOR BAN LIFTING

Providence, April 1.

A communication from J. Henry Smythe, Jr., a New York publisher, seeking an amendment to the church discipline of the Methodist Episcopal Church, which bans such amusements as theatres, dancing and card playing, was placed before the delegates to the New England Southern Conference of the Methodist Episcopal Church in its 48th session at the Mathewson street Methodist, Providence, which closed Monday.

The letter, turned over to Rev. Joseph Cooper, chairman of the committee on general conference

(Continued on page 41)

SUMMER OPERA STOCK

Two Keiths Adopting It—May Be Taken on By Others

The Aborn Opera Co. will replace vaudeville as a summer policy at Keith's, Indianapolis, May 18, and at Keith's, Cincinnati, May 19. Both houses play the Keith big time bills during the regular season.

Operatic stock will hold forth during the summer, the Aborn companies changing the opera each week at both cities. The Aborns may also install companies at other Keith vaudeville houses as a summer policy if the policy proves successful at Indianapolis and Cincinnati. Operatic stock during the hot months has proven successful in several vaudeville houses.

BROADCASTS ENTIRE SHOW

Boston, April 1.

Last night the opening performance of "The Gingham Girl" at the Wilbur was sent out in its entirety from Station WNAC (Shepherd Stores).

OPPOSITION KU KLUX IS 'INDEPENDENT KLAN'

Formed in Muncie, Ind., Last Week—Retains Protestant Features

Indianapolis, April 1.

Indiana, heralded as the strongest Ku Klux Klan state in the union, is the capital of movement which may sap the life blood out of the Klux organization.

In a convention at Muncie, Ind., attended by hundreds of delegates from 11 middle western states, the Independent Klan of America was formed.

Members dissatisfied with the way

(Continued on page 40)

QUICK LEGAL WORK GETS GIRL VERDICT OF $36,000

Somewhat of a record in legal procedure was made by the firm of Jackson & Brock in the case of Myrtle (Pudgie) Ross, the Broadway showgirl, injured by a truck of the American Tile Supply Co., while riding in an automobile Nov. 7, 1923. Miss Ross was crushed and

(Continued on page 37)

MINISTER'S MODERNISM

Adds Prize Fights and Dances to Sunday Services

San Francisco, April 1.

Rev. William Le Roy Cosper, bishop of the Christian Philosophical Church of Oakland, has brought down upon his head the wrath of his congregation because he departed from the conventional and introduced a couple of prize fights as part of his Sunday evening services.

The main bout was between Claud Fay and John Rosene. Also on the entertainment program was a fancy dance by Vera Larskaya, Russian danseuse.

Dr. Cosper met the protests of his flock with the assertion that "the physical education of man is second only to his moral education and that the boxing show was given to picture the necessity of 'keeping fit.'"

BAR IS TAKEN OFF UNDER NAMED CONDITIONS

Ex-enemy Countries Sending Artists to Great Britain Must Reciprocate for British Performers — Resolution Adopted By English Artists' Organization—Conferences of Late Brought About Understanding

BAN ON SINCE WAR

London, April 1.

The Variety Artists' Federation at its meeting resolved that its embargo against ex-enemy vaudeville acts playing in Great Britain be lifted, upon the condition that if the country of any foreign artists so favored, fails to remove all restrictions against the entry of

(Continued on page 37)

WHO TAUGHT WALES?

Chicago, April 1.

The Duncan Sisters got one of their steps to fame on the strength of the story they had taught American dance steps to the Prince of Wales.

The press stuff of the White Sisters, who are moving into Canadian territory, makes a feature of the same allegation.

MRS. CARTER'S "SACRIFICE"

Mrs. Leslie Carter will open on the Keith circuit in two weeks in a three-people sketch, "The Sacrifice," by Howard Emmet Rogers, produced by Lewis & Gordon.

The playlet, now in rehearsal, was to have opened at Proctor's Mt. Vernon, next Monday, but further time was asked to whip it into shape.

Bootleggers' Marble Mansions

Inability to secure marble suitable for interior decorative work is holding back the construction of theatre building all over the country.

The shortage, on for some time, is laid to the number of bootleggers who have made a stake since prohibition and who have erected expensive dwelling houses, according to the contractors.

The first thing a bootlegger specifies when giving orders for a home, contractors say, is plenty of marble, both inside and outside, regardless of the expense.

MUSICAL COMEDY ACTS DISPUTE MANAGER'S RIGHT TO BOOK THEM

Question of Legitimate and Vaudeville Contracts May Go Before Equity—"G. V. Follies" Assumes Position Acts Remain Holden to It Between Shows

The whole subject of musical and legit producers "farming out" artists under contract to them, to play in vaudeville during periods when the artist is not engaged in playing for the musical show, or between seasons, is due for a thorough threshing out as the result of a controversy that has arisen between the management of the current season's "Greenwich Village Follies" and several members of the cast.

The "Greenwich Follies" show closes in a week or so, a tentative closing having been set for Satur-

(Continued on page 46)

ALL WOMEN PLAYING "PILATE'S DAUGHTER"

Lenten Production Given Six Times—No Applause Permitted

St. John's, N. B., April 1.

"Pilate's Daughter," a three-act production of a Biblical nature, is being presented all this week at St. Peter's theatre, St. John's, N. B., by St. Peter's Players. All in the cast are feminine. About 20 have speaking parts, with 30 more in the different scenes. This is the second season for this play. The intention is to present the Biblical play

(Continued on page 41)

YIDDISH B'WAY HOUSE DARK—AS PREDICTED

Proving the contemporary Yiddish theatrical managers' contention that a Yiddish playhouse on Broadway could not be put over, the Thomashefsky Broadway Yiddish theatre was dark Saturday night.

Although not doing any sensational business from the start, the Vilna Troupe of 18 players from England, who were imported by William Rolland and presented in association with Bores and Harry Thomashefsky, started something the first few weeks. They grossed over $14,000 the first week and av-

(Continued on page 36)

LITTLE THEATRE TOUR

Possible From Tourney in New York.

The first cross-country tour of a "Little Theatre" group as a road show attraction may eventuate from the forthcoming inter-Little Theatre tournament sponsored by the New York Drama League. The Belasco may be the scene of the tourney.

Walter Hartwig of the New York Drama League has received an offer to bring the winning bill of four one-act plays to Los Angeles for a brief run. In the event it is set, he will arrange a series of intermediary dates to break the jump to the coast.

RELIGIOUS DRAMA NOT A LENTEN DEMAND

Religious drama having failed as a Lenten diet for a number of managers who attempted it, especially in Catholic communities the latter have deviated from the religious and heavy morality plays and are now giving modern bills.

The change has been effective on the weekly count up and the managers will continue the frothy en-

(Continued on page 46)

CLOSED WITHOUT NOTICE

Shuberts Ended "Lady in Ermine" Tour Saturday

The Shuberts closed "The Lady in Ermine" in Montreal Saturday practically without notice.

The members of the cast were of the opinion that they had about two weeks additional of time to play in upper New York state and then come in for the subway time before the season ended.

They were informed Saturday the next stop would be New York. Yesterday they had no idea what the layoff was or what they were to do.

Walter Woolf, started rehearsing yesterday in Victor Herbert's "The Dream Girl" opposite Fay Bainter.

Harry K. Morton and Zella Russell were also with the company.

COSTUMES

Who will make your next ones? Those who have bought from us say—

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BANQUET TO SENATOR WALKER ON 15th ALBANY ANNIVERSARY

Legislative Associates Honoring Popular Leader—Senator Walker, Theatre's Staunch Friend—Will Mark His 15th Year in Public Service

Albany, N. Y., April 1.

Legislative associates of Senator James J. Walker, able Democratic "whip" of the State Senate, will tender the popular "Jimmy" a dinner in the Ten Eyck hotel, Tuesday evening, April 8, on the occasion of the senator's 15th anniversary of his first service in the State Legislature.

Senator Walker, conceded one of the cleverest parliamentarians who ever occupied a seat in the legislature, is immensely popular on Capitol Hill and is called by his first name by everybody.

The possessor of a magnetic personality, the Senator has endeared himself in Albany to virtually everyone with whom he has come in contact, both friend and foe, and his circle of friends not only reaches throughout the state, but stretches out to the Pacific coast, where he and his secretary, Edward S. Stanton, visited last summer.

The unique distinction of having represented the same district in the Assembly, as was represented before him by his father, belongs to the Democratic leader of the Senate, as both Walkers were elected to the lower house from the Fifth District of New York City.

Senator Walker served 10 terms in the Assembly before his election to the Senate in 1919. In the same fall when James A. Foley, who was minority leader of the upper house when Governor "Al" Smith was elected the first time, was elected Surrogate of New York county, Senator Walker was chosen to succeed Foley as spokesman for the Democratic party in the Senate.

Senator Walker has been a staunch friend of the theatre and a liberal legislator during his service at the State Capitol. He has championed legislation beneficial to the theatre time and again and almost always has crowned his efforts with victory. His fight for movie legislation is well known to everybody in the industry and just now he is at the helm of the battle for the repeal of the Clayton-Lusk motion picture censorship law. Senator "Jimmy," always active in athletics in his school and athletic days, has been responsible for several sports measures being enacted into law, chiefly among which is the present boxing statute, under which the ring sport has enjoyed the greatest popularity in its history.

The committee in charge of the arrangements for the dinner is made up of two divisions, one from the Senate and the other from the Assembly.

Heading the Senate division is Senator Bernard Downing, and assisting him are Senators Charles J. Hewitt, Jeremiah F. Twomey, Theodore Douglas Robinson, Michael E. Reyburn and Walter Westall.

The chairman of the Assembly division is Assemblyman Frank J. Taylor. He is being assisted by Assemblymen Joseph A. McGinnies, Alfred J. Kennedy, Bert Lord, Thomas Burchill and Vincent B. Murphy.

ASTAIRS STRONG

Return to London in "Stop Flirting"

London, April 1.

Following a successful tour of the provinces, "Stop Flirting" reopened at the Strand Saturday.

The occasion of the second local premier was the signal for Fred and Adele Astair to surpass their previous reception at the time the piece originally made its London debut. So strong are this couple here that it is more than likely they will produce a new show at the conclusion of this production's run. They have, already, refused several flattering vaudeville offers.

THE TILLER SCHOOLS OF DANCING
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Director, JOHN TILLER

SARMENT'S PLAY IN COMEDIE FRANCAISE

Four Acts of Unsatisfactory Philosophy—Strange Work for House of Moliere

Paris, April 1.

A four-act piece by Jean Sarment, the young playwright of the Oeuvre Society, entitled, "Je Suis Trop Grand Pour Moi," was mounted at the Comedie Francaise.

It seemed somewhat strange to witness this work at the Maison de Moliere, in which the author endeavors to philosophically explain that our ideals are unattainable. "I Am Too Big For Myself" sustained a general verdict decidedly mediocre in degree.

The French critics, furnished with red cards by a benevolent government exonerating them from payments of entertainment taxes, may have been more or less impressed with the piece, but those who paid were far from satisfied.

As the script unfolds, Sarment tells of a dissatisfied, youthful and wealthy aristocrat who returns to his country home accompanied by his mistress and parasite friends. Seeking a maiden that would be suitable for his conjugal happiness the boy meets an honest girl but proving himself to be nothing more than a cad he considers his ideal as impossible of attainment and resumes his debauchery.

Of the cast Leon Bernard scintilated as the philosopher and reformer, while others are Croue, Dessonnes and the Mesdannes Berthe Bovy, Hugette Deflos and Dussane.

GERMANY MOST EXPENSIVE

Bayreuth Festival Not Expected to Attract Foreigners

Berlin, April 1.

At the Bayreuth festival this summer "Parsifal," the "Ring," "Tristan and Isolde" and the "Meistersinger von Nuernberg," by Wagner, will be given.

Siegfried Wagner will be in charge of the festival as a whole, Dr. Karl Muck will direct the orchestra, and Kittel will have the training of the chorus.

This will be the first time that the festival has been given since 1913.

The general feeling is these festivals have outlived their usefulness, as excellent performances of all the Wagner operas may be heard in any German operahouse, no matter how small. It is improbable foreigners will make the sacrifices necessary for a trip to Germany, which is now the most expensive country in the world to live in.

RAQUEL'S SISTER FOR PICTURE

Paris, April 1.

The sister of Raquel Meller, the Spanish lady so popular just as present, is to have a role in the next production of Henry Roussell. Requel is considerate for her family, enabling them to share in her success; her brother-in-law is at present holding the function of her impresario.

Musicians' Union Secy. Returning

London, April 1.

J. B. Williams, the general secretary of the Musicians' Union, will retire from office in a year's time. He has held the post since the foundation of the union in 1893.

Young Buffalo's Show Stopping

London, April 1.

Young Buffalo in "Under His Protection" will end at the Lyceum Saturday, as the piece has failed to warrant its continuance.

Hyde's Band German Engagement

London, April 1.

Alex Hyde's American band has been booked for an indefinite engagement at the Tivoli theatre, Cologne, Germany, starting May 1.

Lois Murphy says the bridal suite is engaged at Bingham Beach. Well, I wrote his mother today and told her the Van Hovens, on their return from Europe in August, on their way to Australia, will have their old room or we will stop at the Village Inn in Royalton, the place South Royalton got its name from, and if not, we have lots of friends in Barre and the wops won't work unless they have their wine, so Barre ain't so worse.

JEAN VAN HOVEN

BERLIN'S STRONG BOOST FOR WALTER WEST

Subsidiary German Film Company to Produce and Sell—"Ifa" in Control

Berlin, April 1.

The International Film Aktien Gesellschaft "Ifa" of Berlin has formed a limited company with Walter West of London, to be called "The Waltea West and Ifa Film Corporation.

The object is the production of films with West as director, supported by actors of international reputation. The corporation will also open an office in London, to sell all the Ifa productions. In the new corporation the Ifa has a three-quarters control.

It is claimed by Ifa officials here that West is the best-known film producer in England, and that of the 3,400 theatres in England over 1,500 already play West's films.

AFTER GROCK

London, April 1.

Grock, the European clown, who played three weeks in America last season, is being sought by Flo Ziegfeld for his next "Follies." The foreigner has also been offered vaudeville bookings by Keith's.

Grock played a brief Keith's engagement at the Palace, New York, but was unable to accept further bookings due to contracts for bookings on this side.

INCORP. ELINOR GLYN

London, April 1.

Under the title of Elinor Glyn, Ltd., a corporation has been formed to acquire the copyright of the works of Elinor Glyn, the novelist.

The directors are Sir Rhys Williams, K.C., and Col. Geoffrey Car Glyn. The company is capitalized at $25,000.

SHADOWGRAPH IN PARIS

Paris, April 1.

A shadowgraph effect, advertised to have been imported from the New York Hippodrome, was presented at the Empire last Friday with the program also including besides Yvette Guilbert, Captain Leffell demonstrating the "shooting through a woman" illusion.

"CONCHITA'S" SHORT LIFE

London, April 1.

"Conchita," the romantic Spanish melodrama opening at the Queen's March 19, was taken off Saturday.

It's American rights are held by A. H. Woods.

Tablet on Bernhardt's Tomb

Paris, April 1.

The American ambassador attended the ceremony of placing the Orpheum Circuit tablet upon the tomb of Sarah Bernhardt at the Paris Cemetery, March 26, the anniversary of the actress' death.

The tablet commemorates Mme. Bernhardt's initial vaudeville appearance in America.

AUSTRALIA'S SEASON OF '24 OFF TO EXCELLENT BUSINESS

Legit Houses Playing to Capacity—"Sally" in Second Year Holds Records—New Productions Click—Notes of General Interest

Sydney, March 5.

The 1924 theatrical season has begun most auspiciously with all managements drawing capacity business to their various theatres. From all appearances the business being done at the present time augers well for the entire season.

Williamson-Tait presented Gladys Moncrieff in "Sybil" last month after doing record business with this star in a revival of "The Merry Widow." "Sybil's" the music is only

(Continued on page 44)

PARIS CONFERENCE WITHOUT REAL RESULT

Vaudeville Gathering Decides German Boycott Withdrawal Untimely

London, April 1.

The international vaudeville conference, held in Paris terminated without accomplishing any definite results.

The British delegates decided to remain only as observers after the first day while the French, Belgian and Italian representatives formed an alliance which considered the withdrawal of the German boycott untimely at this time.

It is understood a large volume of letters, from members of the Vaudeville Artists' Federation, poured in protesting against the lifting of the ban on German performers.

MARTIN BROONE'S REVUE

American Writing Shows for New Fortune Theatre

London, April 10.

The latest report in connection with the Fortune Theatre, now in course of construction in the Drury Lane district, is that Lee White and Clay Smith will open the house with a new revue written by Martin Broones, the young American author and composer, who has been appearing at the Mayfair Club.

Broones, by the way, will have a shot at vaudeville at the Victoria Palace, week of April 7.

There is some sort of a hitch about the completion of the Fortune theatre, which was promoted by Lawrence Cowan. It was originally announced for opening last January, and a statement issued to the press that Dennis Eadie had secured a 20-year lease of the place, but nothing further has been heard of it of late.

PRODUCTION ENGAGEMENT

Foreigners Booked for Broadway Musicals

Paris, April 1.

Mitty Tillio and dancers have been booked for a New York appearance in October, also the Rey Gertz revue and the Two Athenas, Roman wrestling act.

Another American engagement is that of Babette, female impersonator, by the Shuberts for metropolitan debut during the same month.

ANOTHER PARIS THEATRE

Paris, April 1.

The white elephant mansion belonging to the family of the late M. Dufayel on the Champs Elysees has been sold to a financial group headed by Leonard Rosenthal.

It is proposed to build a large apartment building and a theatre on the site.

"GOOD LUCK'S" RUN

London, April 1.

Due to the great success of the return of melodrama to Drury Lane with "Good Luck," this show will run through the summer and will probably be continued until another production is ready.

Michael Ward, Bandmaster, Dead

London, March 26.

Michael Ward, well-known musician, has died. He was famous as an orchestrator of military band music and was for 17 years bandmaster of the Victoria Rifles.

Sir Landon Ronald Ill

London, March 26.

Sir Landon Ronald, the famous Albert Hall conductor, is seriously ill. He, like the late Sir Frederick Bridge, was one of the chief guests of the Performing Rights Society on March 13.

EQUITY SEEKS SUPPORT FROM ACTORS ABROAD

Suggests Clause for Actors Coming Over—English Again at N. Y. Meeting Friday

London, April 1.

Frank Gilmore has sent a request to the English theatrical papers to inform the English actors of the proposed walkout, June 1, by Equity members against the American managers.

The following is the wording of a special clause which Gilmore, in his letter, suggests should appear in the contracts for English actors engaged for American productions, or going to America to play in English or American shows:

"The term of employment in this contract is subject to sus-

(Continued on Page 4)

UNDRESSED STORY

New Parisian Farce Well Received

Paris, April 1.

Following the revival of the "Comedienne" at the Nouveautes comes a new play by Andre Birabeau and Jean Guitton, named, "On a Retrouve la Femme Nue" ("They Have Found the Naked Woman"), presented Saturday. The piece is a three-act farce and given a fair reception.

The story concerns a girl who, innocently, loses her costume while attending a students' ball, but through the misfortune finds an acceptable husband.

Mme. Regina Gamler is the undressed maiden, while other players are Brasseur and Gildes.

ANOTHER PASSION PLAY

London, April 1.

The Cathloic Play Society will produce a Passion play entitled "The Lord of Death" at the New for a series of matinees commencing April 6.

This play has been adapted by Louis N. Parker from the French of Marguerite Allote de la Fuye.

SAILINGS

April 16 (New York to London) Jules Murry (Olympic.

April 5 (London to New York) Jake Shubert and Roy Royston (Acquitania).

April 2 (New York to London), Sir Harry Lauder, Lady Lauder, Tom Vallance, Mrs. Vallance and son, Georges Baklanoff (Chicago Opera), Gino Severi (orchestra conductor of Los Angeles), with Dorothy Severi, George H. Smith (Vitagraph), with Annie M. Smith, and L. Lithander (Swedish film director), (Berengaria).

March 29 (New York to Breman) Burton Holmes, E. M. Newman, Erich Simon, (President Harding).

March 29 (New York to London) Leo Ditrichstein.

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LITTLE RESULT OF VAUDEVILLE CONGRESS IN PARIS—ENGLISHMEN WITHDREW

French Delegates Blamed English for Blocking International Plan—Germany Now Paying Good Salary on Gold Basis for Turns—No American Representative Present

Paris, March 24.

A congress of vaudeville performers' unions has been sitting here, and it can be stated at the outset, without accomplishing any noteworthy results.

The meeting was convoked by the French group known as the Union Independants des artistes de music halls et concerts (the largest of its kind in France), which is not affiliated with any official trade syndicate, and was attended by delegates of two similar independent organizations of Belgium (Brussels and Antwerp) and one Italian, with Albert Voyce and Monte Bayle representing the British V. A. F., the latter the only group present recognized by a regular trades union.

The English delegates were finally blamed by the other delegates for the conclusions not being as favorable as hoped by the French.

It had been cut and dried that the four bodies should form an international group, and an order of the day was drawn up for that purpose, but the English insisted on the word "decide" being changed to read "the delegates of England, Italy, Belgium and France are in favor of an international union be-

(Continued on page 45)

HIP'S AMERICAN GIRLS TOLD TO DRESS UP

Lord Chamberlain in London Notifies Management—Less Wiggly Stuff, Too

London, April 1.

The Lord Chamberlain has notified the management of the Hippodrome to place more clothes on the Gertrude Hoffman girls, also warneta set eth etsh cm cm vbxvb cf sh ing that the dancers must modify their wiggling splits and contortions.

The management has exercised the option on the troupe which was held for the run of the production.

VINCENT LOPEZ

Monday, March 24.—Alhambra this week and looks like a draw without having to touch the box office. Following Al Wohlman, who has more "gags" than castor oil. Clever boy, Al, and always working. You should see his collar when he comes off. Our portion of entertainment very enjoyable. Hotel business up to usual standard. Visited by music publishers, who rejected numbers in the form of cover charges.

Tuesday, March 25.—Guests of Kiwanis Club, Brooklyn, where we soiled tablecloths by breaking bread. Usual routine and thence to St. Cecile reception, to meet among others, Frank Tours, Phil Baker and John Steel, who has adopted a musical infant named "Sunland." Was appointed godfather and am having the youngster dressed up in a brand new special arrangement.

Wednesday, March 26.—Another Kiwanis Club luncheon, where Lopez' Juniors served the musical repast. Visited by Jack Osterman, who saw my car at stage door and decided to save taxi fare. Nice, quiet trip, with Jack signaling with his feet instead of hands. Off tonight for a little amusement with Bill Hamilton and Al Wohlman. Have taken identification card in case of accident.

Thursday, March 27—Early rehearsal and at it until show time. Visited friend's home for dinner and unconsciously left tip under plate. Very embarrassing, as friend's wife served dinner. To hotel to find traffic in soles very heavy, especially on other people's feet. Too bad, feathers are not worn on shoes instead of hats.

Friday, March 28.—OKeh recording and thence to restaurant with physician friend, who spoiled a perfectly good meal. Insisted that I keep away from starch, so hereafter I shall wear soft shirts. He said diet so often that I thought he was referring to my hair. Told me to weigh the facts very carefully, but there wasn't a scale in sight. To bed right after show. Early bird catches the worm and I'm going fishing in the morning.

Saturday, March 29—Delegation of colored folks to pay respects during matinee. Played a benefit for them last year and they have not forgotten. To depot to see Lopez' Juniors off. All mothers on hand and enough tears spilled to put an April shower to shame. Business at hotel very good. Hope up, but no lynchings taking place.

OPEN NEW CABARETS DESPITE POLICE RAIDS

Authorities Continue Methods Against "Dance Clubs" West End's Newest

London, April 1.

George and Harry Foster, Edward Dolly and a man named Humphreys have taken over the Elysee Restaurant in the basement of the West End Cinema (opposite the Prince of Wales theatre) and after alterations are completed, early in April, will open a cabaret seating about four hundred.

Harry Foster is devoting much time to the cabaret end of the agency business and is furnishing the show for the Piccadilly Hotel restaurant. He has just been elected a director of the newly formed Princes Restaurant cabaret, which will shortly branch out on an elaborate scale.

However, raids on so-called dance clubs still continue. Recently officers of the Criminal Investigation Department first raided the Gerrard Street club and then dashed for the Regent Square club in Regent street. This place is over the restaurant kept by the Chinaman, Brilliant Chang, a man who has been mixed up in several bad drug cases.

The Queens Hall Roof will open with a new cabaret show. The show, entitled "Moonlight Follies," boasts it will be a production entirely different to anything ever seen here.

CHARLOT AND KEYS

Everything Broke Just Right for Both of Them

London, March 24.

The inside story of how Nelson Keys went to New York to join the Ziegfeld "Follies," and landed in the Charlot revue, has just reached here.

It appears Keys sailed for New York without having a contract, but understood he was to have a place in the new "Follies."

On his arrival he went to the Ziegfeld offices, but the producer was in Florida, and he was referred to Gene Buck, who did not know his work.

Buck greeted him with: "What do you do—sing and dance?"

Then Keys saw the Charlot Revue.

Knowing Jack Buchanan was returning to England, Keys cabled Charlot, offering to join.

It so happened Charlot has been looking for Buchanan's successor, and is reported to have tried out 40 applicants when he received Keys' cable.

Charlot instantly cabled the comedian to join his revue in New York immediately.

Long Trip for a Look

Walter Woods, production editor for all of the James Cruze productions, made a continuous trip east for the purpose of looking at one performance on the stage of "Merton of the Movies," which Cruze is to direct on the screen.

Glenn Hunter, the original Merton, is to appear in the same role on the screen.

THE J. T. POPES DIVORCED

Los Angeles, April 1

Judge B. H. Clock in the Superior Court has granted Mrs. Cora S. B. Pope, a scenario writer, her divorce from John T. Pope.

The couple were married in 1891, according to the complaint, which averred she supported him and his three children by a former marriage until 1917, when they separated.

LEHAR'S "LIFTED" SCRIPT

Dispute Settled and Presentation Made After Payment of 200,000 Frs.

Paris, March 26.

During the rehearsals of Franz Lehar's operetta-revue "La Danse des Libellules," now playing at the Ba-Ta-Clan here with Marie Kousnezoff in the lead of the Three Graces, it was discovered, according to local contentions, that Lombardo's scenario had been lifted (so it was claimed by the society of authors) partly from the late Victorien Sardou's "Degel," created in 1867, and from Maurice Hennequin's farce, "Aime des Femmes," given at the Palais Royal in 1911.

The claim was filed against the publishers and the controversy has now been settled by a payment of 200,000 frs. to the French Society of Dramatic Authors, plus expenses, the indemnity to be shared between Hennequin and Sardou's heirs.

This enabled "La Danse des Libellules" to be finally produced here, after Lehar's arrival in Paris on his honeymoon.

PARIS BEST SPENDER POLITICAL CROPPER

Girls Bewail Fate of Shah Who Spent $20.000,00 on Amusements

Paris, March 24.

The greatest and fastest spender Paris has ever known, the Shah of Persia, has gone broke, if not financially, then politically, and has been deposed from his throne. This is sad news to the gold diggers and others who "Mr. Mercer" has made rich.

In recent years the Shah had been making semi-annual visits here and it is said he has spent fully $20,000,000. Most of that amount went to women, and most of the women were Americans.

Shah Mirza staged parties that made Paris gasp. He loved to be surrounded by women, flocks of them. And he was always the only male on hand, since the orgies were supposed to be strictly on the quiet.

"Mr. Mercer," as he was known incog, paid cash for everything and his bank roll was endless. It was a common occurrence for him to toss a 10,000 franc note to a girl for making a wise crack, or for tickling him under his numerous chins.

His presents were always jewels. If there were 10 girls there were 10 diamond broaches or emerald bracelets. His Majesty was a frequenter of the Montmartre district, but also played the high class cafes and hotels.

He was never known to have a single feminine favorite for more than 48 hours and no one "worker" ever took him for a wad. Certain head waiters now own apartment houses due to his generosity, and numerous pretty girls (he had a weakness for small blondes) who took his fancy he made independent for life, although his acquaintance with them only lasted for a day or two.

AMERICANS IN EUROPE

Paris, March 24.

In Paris last week: Francis X. Bushman, film actor; Mabel Gilman Corey, former star dancer; Albert J. Lena, producting manager, Goldwyn Pictures, with his family; Pearl White, Claudia Muzio of Chicago Opera, Frederick Fradkin, violinist; Yvonne Routon, fashion designer; Arthur Granville, American tenor, brother of Charles Hackett; Donald Thayer, singer; Charles Hubbard, Robert Metzler, pianist.

COLLIER'S ADMIRATION

Los Angeles, April 1.

Another name has been added to the list of admirers of Constance Talmadge—Buster Collier, son of Willie. Buster's method is said to be a furious one, with the gossipers agreeing this at last may be a match.

Miss Constance Talmadge has been reported engaged at various times to Irving Berlin, John Charles Thomas (recently married), Irving Thalberg and Rhinelander Stewart.

CLERGYMAN IN PLAY

Assumes Role in "Passing of Third Floor Back"

London, March 24.

While a section of the clergy condemn the stage at every opportunity quite a number are friendly, and others more than friendly.

One well-known London parson is continually seen drinking in Thespian haunts, while several have thrown aside the surplice for the motley and others vice versa.

The latest recruit is a South London cleric who is playing the Forbes-Robertson part in "The Passing of the Third Floor Back" with great success.

COAL MINER'S PLAY BASIS OF LIBEL

J. B. Gregson's Play at Everyman—"The Young Imeson" Interests Family

London, March 24.

"The Young Imeson," a play by James B. Gregson, whose proud boast is that he was a coal miner before becoming a playwright, was produced at the Everyman March 17. It is the usual story of workers and masters indifferently told and a replica of the many "labor" plays to which the Northern repertory theatres gave a vogue.

The really interesting thing about it is the attitude of the Imeson family, one of the best known theatrical families here.

A. B. Imeson, commonly known as "young Imeson," is particularly intrigued as to his chances on being able to retire on the damages awarded him for libel.

As the law stands, it is a remarkable thing that any theatrical manager would permit the production of a play under such a "name" title. No editor would publish a story entitled "Old Timer Courtneidge."

LAUDS ENGLISH STAGE

Henry Ainley Speaks on "O. P." Dinner

London, March 24.

Henry Ainley had a good deal to say about the British stage and its players at an "O. P." club dinner held at the Cecil.

Ainley was annoyed at the panning of British plays and players and said, "I am tired of hearing the repeated cry that the British stage is going to the dogs. We never had as good actors and actresses as we have today. People from foreign countries also think that. The English people, however, do not know it and I hope they will wake up and find it out."

The "O. P." club was founded by playgoers who broke away from the Playgoers Club some years ago. Both associations frequently dine popular "stars."

The less important Gallery First Nighters does the same thing as a sort of tardy penance for persistently trying to wreck productions thereby jeopardizing the livelihood of their guests of honor.

MURATORE MUST REFUND

Paris, March 20.

The Superior Court of Aix (France) has ordered Lucien Muratore, the tenor, to pay Benetti, director of the Colombe theatre, Buenos Aires, 60,000 frs.

Counsel for plaintiff explained the singer accepted an engagement to appear 26 times at 12,000 frs. each, during a tour in South America, and received payment. He only appeared 21 times, pleading illness, and declining to refund the salary for the remaining performances. Murators was sued in the Aix court, the defendant having a legal address within its jurisdiction.

GUILBERT IN VAUDEVILLE

Paris, April 1.

Yvette Guilbert opened Friday at the Empire. She has gone back thirty years to her old repertoire and the "Long Black Gloves."

She looks and sings like the Guilbert of former years when at the Ambassadeurs.

"PENNY ROYAL" AT WYNDHAM

London, April 1.

Du Maurier will follow "Not in Our Stars" at Wyndham's with a new Milne play titled, "Penny Royal."

It will star himself, Madge Titheradge and Faith Celli.

GERMANY "BACK IN SUN," SAYS AMERICAN

Economic Revival — Theatres, at High Prices, Crowded

Washington, April 1.

Extracts from a report on the recent economic revival in Germany by Basil Miles shows that the country is once more regaining "its place in the sun."

Mr. Miles is American Administrative Commissioner at the headquarters of the International Chamber of Commerce with headquarters here.

The report shows that German theatres and places of entertainment, from afternoon cabarets to theatres and dancing establishments, are crowded. Several of the better class afternoon cabarets in the last six weeks have on more than one occasion had to put up a notice, "Full House."

The theatres are equally crowded, with prices ranging from $3 to $4 upwards.

Mr. Miles refers to the changed condition as "a resurrection which has lifted the country from out of a state of chaos and has produced conditions somewhat like those existing before the war."

Further development and the payment of the debt to the Allies all depends, Mr. Miles believes, upon the Allied and Associated Powers who can either encourage or block the "further development of their (Germany's) effort."

According to Mr. Miles, "there are no figures, there are no statistics, there is no precedent, and there is no parallel for what happened in Germany between November 15 and the first part of January.

"To say that in that short time order was brought out of chaos is an understatement. Much more happened in that brief period, the devastated finances of a great country were rehabilitated, certainly temporarily and possibly permanently."

The most encouraging part of the whole situation, according to Mr. Miles, is that, "for the first time, the Germans seem determined to help themselves."

MRS. NASH'S OFFER

"Best Dressed Woman in Europe" May Go Into Pictures

Paris, April 1.

"The best dressed woman in Europe," as Mrs. Jean Nash is known, is returning to New York.

Mrs. Nash, who was divorced from her English husband last year, has received several offers to appear in pictures, and it is not unlikely, she will accept one.

Mrs. Nash was recently arrested here when found with the Prince Sabit Bey in a taxicab. The police were after the prince, he being charged with having stolen a bracelet, which he pawned for 9,000 francs. The bracelet did not belong to Mrs. Nash. Both were held in bond at the examination, during which time Mrs. Nash took occasion to denounce her companion.

DEATHS ABROAD

Paris, March 26.

Jules Lecocq, French theatrical journalist, with the daily "Le Rappell," died in Paris last week, aged 71.

Mme. Fournier, former comedienne at the Palais Royal, died in Paris last week, aged 77.

Armand Verin, opera singer, died in Paris March 20.

UNKNOWN'S PLAY

London, March 24.

Reandean, the producing film of which Basil Dean is managing director, has accepted a play called "Confession," by E. J. Joyce, an unknown dramatist.

"Confession" is said to be a modern play, in three acts, and Fay Compton will be starred. It is also said to be very strong medicine.

OTHER CABLE NEWS ON PAGE 4

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NED WAYBURN
STUDIOS OF
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Write for Art Booklet "F"
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KEITH'S BOOKERS AND AGENTS INFORMED ABOUT VAUDEVILLE

E. F. Albee Gives Each Set of Men Friendly Talk—Bookers Told Only 10 Big Time Houses Making Money—Agents and Bookers Advised

The booking men and agents of the Keith's office in New York were called into E. F. Albee's office at different times last week, each collectively, however, and given a friendly talk by the head of the circuit.

During his talk to the bookers, Mr. Albee informed them there are not over 10 big time houses on the Keith offices' books making any money. He said big time houses are necessary, though in vaudeville.

Agents and bookers were admonished to treat acts with promptness and courtesy. According to report, the purpost of the Albee address was not to "stall" acts, and this was especially impressed upon the agents.

Agents present at the conference mentioned they had been agreeably surprised when finding they had been called in for a confab instead of a "bawling out."

The bookers thought possibly their call was in relation to business in the houses they are booking, but other than referring to a theatre in Indianapolis, no house on the circuit was distinguished by name, Albee merely referring to the business end by advising the bookers to concentrate upon their work.

BROOKE JOHNS BRAWLING

Banjo Player Loses Wordy Argument with Booker

Eddie Darling, booker of Keith's Palace, New York, easily worsted Brooke Johns in a verbal retort duolog last week while Ann Pennington and Johns were playing a single week's engagement at the house, doubling from the "Follies."

Johns threatened to hit Darling during the argument and the booking man invited the banjo player to try it. Johns allowed the opportunity to slip, later striking while backstage at the Palace an advertising solicitor after the ad man had told Johns he (Johns) well knew no advertising man would dare engage in a controversy of any kind while backstage.

The advertising man previously last week had secured an advertisement from Miss Pennington in which she denied the story of her marriage to Johns, the inspired story having been sent out by a press agent.

During the argument with Darling, Johns was informed that as far as the Palace was concerned Miss Pennington could go on alone, since he was not deemed necessary to her act. It also developed that Miss Pennington was paying Johns a salary instead of the couple splitting the $3,000 for the Palace engagement, as generally thought. Johns received $400 of the $3,000, it is said.

DANCERS AT AEOLIAN

Florenz Tamara and Addison Fowler, featured dancers with "Lollypop," will give a concert at Aeolian Hall Friday afternoon, April 4, featuring dancing to mechanical music.

In addition to the dances the concert program includes Madeleine MacGuigan, violinist; Robert A. Gruster, pianist, and the Mendelssohn Quartet.

3 ENGLISH PLAYS IN BERLIN

Berlin, March 23.

Within a short time three English plays will appear on the Berlin stage: the manager, Eugen Robert, will bring out "Lady Frederick" by Somerset Maughan with Leonoldine Konstantin in the leading role and "The Hairy Ape" by Eugene O'Neill with Paul Wegener as the stoker; while the Deutsches will have Galsworthy's "Loyalties."

"THE CUB" REDUCED

Another legit success of yesteryear is being readied for vaudeville in miniature form. It's Thompson Buchanan's play, "The Cub," which originally served as a starring vehicle for Douglas Fairbanks.

In the vaude version, Jack Smith will have the Fairbanks role, and will be supported by three others. Harold Sullivan is making the production.

BARKAS BANGED UP IN FREE-FOR-ALL

Rumpus in Chinese Restaurant—Case of Mistaken Identity

Kenneth Barkas, dancer appearing in "The Black and White Revue," was unable to open with the act in Auburn, N. Y., Monday on account of injuries sustained in a free-for-all which took place in a chop suey restaurant at Halsey street and Broadway, Brooklyn, early Sunday morning.

Barkas had been appearing with the act at a neighboring theatre. After the show he and two friends attended a house party in the neighborhood, and on their way home stopped into the Chinese restaurant. At another table, opposite Barkas and his friends, were three youths somewhat intoxicated who refused to pay their checks and ran out. In the confusion the waiter pointed out the Barkas group as those who had refused, and immediately several employes of the restaurant began employing strong-arm methods. The friends ran out, but Barkas was hit several blows over the head by one of the waiters who was wielding an iron pipe. He was cut in several places and was treated by an ambulance surgeon from the Bushwick hospital.

When the police arrived upon the scene the manager of the restaurant insisted that Barkas be placed under arrest for attempting to beat his check. While being led to the station house an attorney who would not give his name appeared for Barkas and insisted that the complaining witness and two other Chinamen identified by Barkas as those who had struck him be held on a charge of felonious assault.

Upon arraignment Barkas was liberated and the Chinamen held in $1,500 bail for the Grand Jury.

Owing to the injuries Barkas will not be able to rejoin the act for several weeks.

A DOCTOR WHO KNEW

Board of Health Staff Man Keeps Tom Rooney Out of Hospital

Tom Rooney, vaudeville agent, is back at his office after a close escape from scarlet fever. Rooney had the fever, rash and all the other signs of the disease. His family physician had no hesitancy in sentencing him to the usual six weeks' solitary confinement at a hospital.

Just as the agent was ready to leave for the Willard Parker Hospital a doctor from the Board of Health burst in and demanded to examine him before he went. Upon concluding a vigorous and careful examination, he declared that, though Rooney had all the symptoms and should, by all the laws of medicine, have had the illness, he did not. An argument followed, and it was not until the chief arrived and confirmed the report that Rooney was persuaded to go back to bed and forget about scarlet fever.

Less than a week later he was up and around, lustily singing the praises of the Board of Health.

BOOKING MEN'S NERVE BALKED AT ACTING

Said They Couldn't Memorize Roles in Breen's Comedy Skit

A comedy sketch written by Harry Breen with booking men of the Keith Circuit playing parts was to have featured the next Friday night, Clown Night at the National Vaudeville Artist's club, but has been called off due to the inability of the bookers to memorize their role's and their reluctance to display their histrionic ability before artists.

Breen was enabled to concel this week's booking in order to ready the sketch which would have reversed the usual booking procedure with the bookers submitting acts instead of buying them, etc. It was impossible to find enough booking men who had the stage virus.

LOOKING FOR TALENT

Paris, March 25.

A vaudeville competition was held at the Cigale last week, the two first prizes being an engagement at that hall.

Conditions of salary, duration, etc., not stated.

A couple of young men, Paumies and Roger, obtained the largest number of votes from the matinee audience and will probably be seen in the Cigale bill.

'RINGERS' AS AMATEURS RUIN AGENT'S STANDING

Genuine Amateurs Desert on Hearing of Frame—Small Time Acts Go on for Prize

Promoters of amatuer night contests have seemingly slaughtered the golden goose by slipping over too many "ringers" on the genuine amateurs.

One agent notorious for using ringers now finds himself high and dry on the supply of legitimate amateurs, most of whom having flocked over to other agents giving them a better break.

Small time performers and fairly good ones at that have been tying up with the agents to go on in these contests at hideways, whenever they have any open time. The agents agreed to aset up making the small timers the prize winners of usually $15 for first and $10 for second.

One of the acts talked too much about the arrangements with the agent and the amateurs spread it around with the result being the embryos are now practically boycotting the agent's office.

The amateur night angle may be holding up as a business getter for the theatres, but it is losing its luster with the contestants.

John Hurlburt Resigns from N.V.A.

John Hurlburt, manager of the National Vaudeville Artists' Club for the past five years, has tendered his resignation. He will head his own manufacturing corporation for a patent dishwashing machine.

A farewell dinner will be given him at the N. V. A. Club Saturday at midnight.

REOPEN OLD BIJOU

London, March 24.

One of London's almost forgotten theatres, the Bijou, Kensington, has been reopened by Lena Ashwell as the Century. The house is a tiny one, little better than a long narrow room with a gallery, but for many years it was the home of the best semi-private productions.

It will now be the headquarters of Lena Ashwell's Repertory company, an organization which perambulates round the outlying suburbs playing high-class material.

SUMMER IN PARIS

Paris, April 1.

Summer time for France officially commenced last Sunday which includes the installation of daylight saving.

NEW COMBINATION

Three Acts from Burlesque Booking Together

A new three-ply vaudeville combination from burlesque opens in vaudeville next season. The Kelso Brothers, assisted by Florence Darley and Mo. Kelly (Mmes. Kelso), ent acts with afterpieces in which Billy DeLisle will be routed on the same bills presenting three different acts with afterpieces in which all combine.

Flo Carroll will also assist in the melange.

The Kelsos are currently in "Happy Go Lucky," a Columbia wheel show.

5 ROOMS AND SALARY WON PRIMA DONNA

Vienna Entices Maria Nemeth from Budapest—Provided Emergency Apartment

Berlin, March 22.

The Vienna Opera has won away the leading prima donna of the Budapester Opera by offering a five-room apartment in addition to her salary.

Frau Maria Nemeth, the name of the lady, is looked upon by the management as a substitute for Jeritza, who, owing to her contract with the Metropolitan, is only able to make a few appearances a season.

The singer was particularly intrigued by this offer, as, owing to the shortage of apartments in Budapest, the management there had only been able to put at her disposal an emergency apartment in a former storehouse.

That she was to receive $5,000 a month (a big sum in those parts) undoubtedly influenced her, but she insists that the five-room apartment tipped the balance.

IN AND OUT

Jewell's Manikins, billed for the Cinderella, in Detroit, March 24-26, refused to work on account of dressing rooms. Harry Rogers' Versatile Quintettte substituted.

EQUITY SEEKS SUPPORT

(Continued from page 2)

pension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

This letter was probably mailed by Gilmore following the recent Equity meeting at the 48th Street theatre, New York, when a strike resolution was adopted by Equity.

Equity held a meeting at the 48th Street theatre Friday for the purpose of making the nominations for its June election of officers and council members.

The proceedings were enlivened by several tilts between Harry Rogers, whose remarks were misconstrued by many of the English actors present.

Rogers is a naturalized Englishman, and said he thought the Council should consist entirely of American citizens, either American born or naturalized. This remark called forth protests from English actors.

When order was restored, Rogers again asked for the floor, but was interrupted by a voice, which said: "I'm an English actor, and proud of it. If they force me to become a citizen I'll go elsewhere."

"What's detaining you?" shouted another.

When Rogers was allowed to continue, he said:

"I was an English actor also. I came over here, and decided to become a citizen of the country that was buttering my bread. An American actor could not go to England and get an engagement as easily as an Enlish actor can come over here and get one, and then you have the nerve to talk about discrimination."

Frank Gilmore, who took the chair at the request of John Emerson, read an article purporting to be Frances Starr's views on the "closed shop" situation, and followed up by reading his reply to the article.

This inspired a number of questions as to the strike, but these queries were evaded by those on the platform.

The members ratified the nominations of Effie Shannon, Mary Shaw, Robert McWade, John Craig, Violet Heming and George Le Guere to prepare the general election ballot.

CAPTIVATING DOLLY DUMPLIN'

Dear Eddie Darling:—

Let me introduce to you, dear little Dolly Dumplin', one of your future Keith stars. I have been playing Keith bookings with her for some time. She is the darling-est (no pun intended) and most genuinely talented of children.

Critics, managers and audiences everywhere adore her.

Bert Levy.

"SMALL TIME" HONEYMOONERS WITH HORDE OF CLAIMANTS

About 10 People Assert Interest, Some Ownership—Nobody Knows Who Owns It—Letter Writing Started

"The Honeymooners," a new production act routed on the Loew time, is in a pretty kettle of fish.

Nobody knows who owns it, and the following all claim a piece:

E. H. Bloom, producer of "Spice," in which it appeared as a skit.

William Hurlbut, who wrote the original story, "Je Vous Aime."

Jack Lait, who adapted it as "I Love You."

H. Robert Law, who owns the scenery.

Joe Shea, who originally produced it for Hurlbut.

Arman Kaliz, who wrote the songs and acted it in "Spice."

Arthur Lyons, who produced and presents it in its present form.

The Shuberts, who have a claim against "Spice," and who leased it to Bloom subject to that claim.

Allan Foster, who staged "Spice" and had a royalty contract in the material.

Kaliz and Lyons offer the act at present with a small-time cast. It is a combination of the Hurlbut sketch and "California Honeymoon" by Lait, and appeared as two bits in "Spice," eliminated when Kaliz left that show. There are six actors in it, and its salary is reported to be $575 gross.

Recently there has been considerable intervolved letter-writing and threatening of lawsuits between the interested parties.

TWO FIGHTS

Schenck vs. Sheedy—Cox vs. Richman, and Both the Same Day

Two impromptu fistic encounters were pulled off last week on the same day. The contestants were Moe Schenck, the Loew booker, and Jim Sheedy, who holds a similar position in his father's agency, and Eddie Cox and Harry Richman.

The Schenck-Sheedy affair happened at the Army and Navy Club, where Abe Feinberg had secured the courtesy of the club to give a "freedom" dinner to a number of fellow agents and others in celebration of his nuptials.

Schenck has been sore at Sheedy for years and a recent mix-up in bookings is said to have aggravated the bad feeling. When Sheedy left his seat during the dinner to go into an adjoining room Schenck followed immediately and they closed. Friends soon parted them, but later in the evening Schenck again went after Sheedy. There was no damage done and the excitement was quieted by comedy speeches.

The Cox-Richman fiasco took place outside the Tavern restaurant. Richman is an entertainer at the Wigwam where, until recently, Loretta McDermott was appearing professionally. Loretta, who is Frisco's dancing partner, is Mrs. Cox in private life. Cox was barred from the Wigwam and blamed Richman.

It is said that Cox is jealous of Loretta and that took in Richman's cousin with whom she was dancing at the resort.

Cox and Richman met, had a heated argument, and then clinched. They rolled on the sidewalk and mussed themselves up until Harry Fox and Hal Parker came along, separating the contestants.

Meanwhile Loretta and Eddie are with Frisco, returned to vaudeville, in the former act.

BENNY LEONARD TRAINING

New Orleans, April 1.

Benny Leonard will withdraw from vaudeville for awhile at the end of his engagement at the Orpheum here Sunday. Leonard goes from this city to Lakewood, N. J., where he will train for several forthcoming bouts, one of the earliest being with Mickey Walker.

BEE IN "PASSING SHOW"

Bee Palmer has been engaged for a new "Passing Show," for the summer at the Winter Garden which will be started directly J. J. Shubert returns from abroad. He sails April 5 from the other side.

BAND CONTROVERSY AWAITING DECISION

Aunt Jemima, Henry Santrey, Lew Leslie, Mrs. Green and V. M. P. A. All in On It

A controversy is now waging over the musicians in the Aunt Jemima and Band act. The mix-up involves a Mrs. Green, Henry Santrey and Lew Leslie.

According to the story being investigated by the Vaudeville Managers' Protective Association, Santrey engaged the band from Mrs. Green and then assigned it to Leslie. A clause in the assigning paper guarantees the band 35 weeks' work.

The band was placed in the Aunt Jemima act, but Aunt Jemima and Leslie severed all relations when Leslie failed to live up to his financial agreement with the singer.

The band recently gave notice to Mrs. Green, who responded by attaching Aunt Jemima's scenery and costumes, although without contract with the musicians or anyone representing them. The attachment was later vacated, but the act will lay off until the V. M. P. A. investigation determines what's what.

FRANK MORRELL'S ESCAPE

Dr. Kirk Prevents Amputation of Singer's Leg

Frank Morrell, recently rejoining his old partners, George Jones, Aubrey Pringle and Frank Sylvester to revive "That Quartet," was forced through illness to leave them in the west and return to New York.

Last week he was taken to Bellevue Hospital, New York, suffering from a recurrence of the infection which resulted in the amputation of one of his toes some time ago.

This time blood poisoning attacked the lower right limb and the doctors decided that in order to save Morrell's life it would be necessary to amputate the leg.

While being prepared for the operation it was discovered that Morrell is also subject to diabetes. This made it impossible to operate without big risk of fatal consequences.

In the desperate situation Dr. Kirk (who has many friends in the profession) declared he would fight the diabetic condition and proceeded to do so. He checked that insidious disease with the Canadian discovery "Isulin." Then it was found the blood poisoning had been eradicated, at least for the time being, and Morrell is now resting as comfortably as can possibly be expected under the circumstances.

Dr. Kirk says he is confident he can obviate the necessity for the amputation in time.

OUT TWO WAYS

Haines Left Pan Bill and Took Count

Memphis, April 1.

Chic Haines was out of the bill at the Pantages the last half of last week. He is the headliner in a girl act of eleven people.

It appears that Haines had an argument with Al Gros (Baraban and Gros) on the Coast and they finished here with Haines taking the count.

No substitute was called and the bill ran without a leading feature.

LAUDER SHOW CLOSED

The Sir Harry Lauder road show completed its tour last week in Brooklyn. The unit equaled its business of a year ago, with the biggest gross taken during the week at the Manhattan opera house, New York.

Sir Harry and Lady Lauder sailed Tuesday on the Berengaria, accompanied by their in-laws Mr. and Mrs. Tom Vallance.

ROXY LaROCCA

The Bashful One produced an act. The object was to make people laugh. He has succeeded. They just laugh, laugh, laugh. Laugh and the world laughs with you; cry and you cry alone.

THE BASHFUL ONE

All Business Closed

Indianapolis, April 1.

With the idea of retaliation for the passage by the City Council of the ordinance prohibiting movies on Sunday at Kokomo, Ind., theatre owners are getting signatures of other business men to an agreement to close all business on that day.

They say that if all the drug stores, restaurants and other utilities in Kokomo are closed on Sunday the people would be brought to reason.

BENNY LEONARD ASKING $100,000 FOR PICTURES

Series of 12 Two-Reelers Proposed—Made in East—Champ Now in Vaude

Benny Leonard, the lightweight boxing champion, may follow up his successful vaudeville appearances in the West by starring in pictures.

A series of 12 two-reelers has been proposed to Benny, who is not averse, providing the film people show him $100,000 for his bit. It is understood the pictures are designed along the lines of "The Leather Pushers," and the scenarios have been written by Sam Hellman, a sports writer with a bent for humor.

The Leonard pictures are designed for making in the East. They might, however, interfere with the champion's proposed ring dates this spring and summer. Foremost among the bouts mentioned for Benny is a match with Mickey Walker, the welterweight champion.

TWO STARS BUT UNLIKELY

Sutry's "Far Above Rubies" Similar Plot to "Dulcy"

London, April 1.

The similarity of Sutry's "Far Above Rubies" to "Dulcy" was noted when the Sutry piece opened last Thursday at the Comedy.

Despite the comedy is featuring Marie Tempest and Marie Lohr, its chances are slim.

There is nothing to mention of the play itself.

MATTHEWS AND AYRES QUIT

When the show was rearranged after the matinee, and they were second from third, Matthews & Ayres walked out at the Bushwick, Brooklyn, March 24.

It was the act's first booking in nine weeks and they held a play-or-pay contract.

Frank Matthews it is said has been ill and was playing the house in a highly nervous condition.

Pearce & Ryan doubled from the Orpheum into the vacancy at the evening performance and Tuesday afternoon Shadow & McNeil took the spot.

Manager Becomes Chiropractic

John Loveridge was graduated from the Palmer School of Chiropractic last week at Davenport, Ia. He will practice in Hammond, Ind. Mr. Loveridge was a former Keith manager.

CANCELED "AMATEUR" SHOW AFTER 1ST; MUST PAY SALARY

V. M. P. A. Rejects Strand's (Niagara Falls) Defense to Avoid Settling—Single Act Booked Through Sun Agency

The Strand, Niagara Falls, booked through the Gus Sun Agency, has been ordered to pay Sammy Clarke a half week's salary because Clark held a pay or play contract for the house two weeks ago, and was cancelled by the manager after the first performance.

The house appealed to the Vaudeville Managers' Protective Association, asking to be excused from paying more than pro rata for one performance, alleging Clark was an amateur.

The V. M. P. A., after the usual investigation, notified the house that Clark's pay or play contract called for a half week's salary, and that his ability didn't enter into the controversy, as he was booked in the regular way through the Sun Agency.

TEMPERAMENTAL ACTS TROUBLING BOOKERS

Acrobats and Musical Acts Demand "Spots"—Refusing to Open Shows

Independent bookers are having their troubles with small-time performers who recently have become as fussy over "spots" on the bills as the big timers.

During a shortage of acrobats on the small bills, due to many of the gymnasts attempting production build-ups to keep away from the opening and closing positions, the bookers had temporarily solved the problem by substituting musical acts as openers.

The arrangement proved satisfactory, until the musical acts became tempermental and wanted better "spots." Some of them have refused to play unless they have second place or better.

One agent, who it is said has the largest number of independent houses on his books, had a hard time lining-up his last half bills. Most of the walkouts figure there is little chance of being penalized, as they are considered "standards" on the independent time.

INVESTIGATE SURATT ACT

Government Objection to Possible Soviet Propaganda

Following a report Veleska Suratt was to be booked by the Keith circuit, the Department of Justice is said to be investigating Miss Suratt's vaudeville turn, "The Purple Poppy," the sketch she has been using on the Pantages circuit.

According to report, the government objection lies in the fact the sketch strongly favors the present Soviet Government in Russia, which is not recognized in Washington.

However, Miss Suratt is in no way responsible, as the sketch was written before the overthrow of the Czar's regime. The author is a young Frenchman. Miss Suratt played all of the big time houses with the playlet in 1917, reviving it last season.

MIDWEST'S ELGIN TIEUP

Chicago, April 1.

By the purchase of the Crocker theatre, the Midwest Theatre Corporation has tied up Elgin, Ill., for vaudeville.

The corporation has a lease of 10 years on the theatre and an option of five more on Crocker's Grove. Both places will have pictures, while vaudeville will be confined to Midwest's Rialto.

BIRTHS

BECOMES MOTHER EN ROUTE

Syracuse, N. Y., April 1.

Mrs. George Meeker became a mother while here last week with Dainty Marie (Meeker).

Mrs. Meeker is a sister-in-law of Dainty Marie and appears with her in the act.

Mr. and Mrs. Harry Linkey, March 20, daughter, in Chicago.

MARRIAGES

Abe Feinberg, vaudeville agent, at Providence, March 27, to Julia Edythe Frank of that city, non-professional.

Edith Wilson (vaudeville single) to Roy Bergere (song writer), March 29. The marriage ceremony was performed at the celebration of the 25th wedding anniversary of the parents of the Kelly Sisters (Kelly Sisters and Lynch).

Send a 2c stamp for sample copy of
Times Square Daily
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154 West 46th Street, New York City

GUS SUN'S WILD WEST AND SUN'S CIRCUS?

Reported in Gus' Home Town He Will Revive and Travel With New Show

It's reported Gus Sun has purchased the Pawnee Bill Wild West name from Major Lilly, and will start out a combined show this summer, reviving the Sun Brothers' Circus as an adjunct to it.

(A detailed story of Gus Sun's reported circus revival is in this week's "Clipper," out tomorrow).

CASH OR FARE WRANGLE

Act Elected to Exercise Cash Option, but Has to Sue Agent

Chicago, April 1.

M. Ben Sherkey, of the Seven Whirling Romans, is suing Frank Gladden for $169.40, railroad fares from Wichita, Kan., to Chicago. Gladden contracted this act for Wichita and put in a typewritten clause that he would pay railroad fare back to Chicago, and "if the act wants cash instead, said Gladden agrees to pay it."

The act got bookings in Denver, following Wichita, and not desiring railroad tickets, as the Denver contract called for fares to Denver from Wichita and back to Chicago, sought cash from Gladden. This suit results.

AGENTS SURPRISED

The big time vaudeville agents received a pleasant surprise last week when they were called into the private office of E. F. Albee.

Many of the agents expected to be hauled over the coals, instead of which they were received most kindly. Albee's talk was on sticking to business and to treat the acts they represent with gentleness and not too brusquely.

Three Shubert Return to Keith

Three additional Shubert acts have returned to Keith circuit this week. Johnny Dooley will open at a local Keith house, and Jack Conway, in his sketch, "In the Cellar," has been routed for the remainder of the season. Alf Wilton arranged the Conway booking.

Earl Rickard, the Okeh phonograph star, opened at Keith's Jersey City Monday.

NEW ACTS

Sam Briscoe (Herman and Briscoe) and Cliff Weinhill (Weinhill and McCormack), 2-act.

Charles Coghlan, son of Rose Coghlan, will shortly invade vaudeville with a skit.

Joe Clayton, single.

Pending the recovery of Charles Whalen, of Whalen and McShayne, Jack McShayne will go it alone as a single. The act is routed over the Western Vaudeville circuit.

Benny Marks and company (including Ethel Peck) in a revue; three men and three girls; a Greenwald & Anderson act.

Bernard Granville and Paul Burns.

INSIST ON MANAGERS' BOND TO GUARANTEE INDEPENDENTS

Five Booking Agencies Adopt New System Under "Gentlemen's Agreement"—Strenuous Competition for Houses

Despite the heavy competition among the independent bookers for new houses a group of the better known agents in this branch of the business are no longer "grabbing" houses in the hazardous manner customary, but are protecting themselves by making theatre owners post bonds to cover the cost of the weekly bills.

The bond idea is new to this branch of vaudeville. It has become necessary through several of the bookers having recently been nipped by theatre owners who refused to come through with the cash after the bills were played, claiming misrepresentations and other reasons to stall payment.

The bookers figure they can recover on suits, but at best court litigation drags along and takes up much time.

Five of the better known independent bookers have entered into a "gentlemen's agreement" to demand a bond from newcomers so as to give each an equal chance at garnering the bookings for the house.

The bond is a necessity in that the players' contracts are signed with the agency, making the latter liable for salaries. In several instances where the agencies have been gypped by theatre owners, the agents had to carry the bag for the expense of the unpaid bill.

ARTHUR KLEIN'S AD

Doing General Booking Business With Artists

Arthur Klein has opened an office in the Brokaw Building for general work in bookings. Klein is not going to specialize in vaudeville alone.

In this Variety Mr. Klein has an advertisement announcing he will book "anywhere" mentioning vaudeville among other theatrical divisions.

Asked if the sweeping zone of "Everywhere" included the big time in vaudeville as the wording indicates to anyone as familiar with it as Mr. Klein, he stated no explanation went with the ad, that it stated just where he will place artists.

Other branches mentioned in the Klein advertisement are musical comedy, pictures and productions.

Before engaging with the Shuberts as general manager for their vaudeville Klein was a big time agent, of much enterprise, and before that period of his career, a booker for the Percy G. Williams vaudeville theatres (now Keith's) in New York. He also has had considerable production experience along several lines.

FOX BUYING BEDFORD

The Bedford, Brooklyn, will not transfer its bookings from the Fox offices to those of Fally Marcus. The Bedford, which plays pop vaudeville, is controlled by Levy Brothers, with Fox reported as holding an interest.

Last week it was reported the Bedford was to start with Fally Marcus' bookings March 31.

A deal on for some time past and awaiting consummation with the return of William Fox from the Coast about May 1 calls for the Fox people to take over the Levy Bros.' interest, which would give Fox the major ownership of the Bedford.

BRIGHTON REOPENING MAY 12

The Brighton, Coney Island, will reopen for the summer May 12.

Lawrence Goldie will supply the acts as last season through the Keith office, and George Robinson will operate the house.

HOUSES OPENING

The old Opera House, Lansford, Pa., has been bought by the Chamberlain Amusement Co., owners of a dozen theatres in central Pennsylvania. It will reopen April 21 under a new name, the Victoria, playing pictures and four acts of vaudeville each half booked by Joe Eckl. The house formerly played films only.

FRISCO'S NEWEST

Rumors About Theatre in 17-Story Office Building

San Francisco, April 1.

San Francisco's theatrical district continues to spread westward out Market street, the latest announcement being that of a firm of big realtors here who announce that a 17-story hotel containing 1,000 rooms and a theatre seating 2,600 is to be erected shortly at the gore of Market, Hayes and Larkin streets.

The announcement states that arrangements already have been completed with a large Eastern hotel syndicate to take over that part of the building and that likewise a deal has been consummated with a vaudeville syndicate for the theatre. Speculation is rife here as to which vaudeville organization is meant. The realtors are maintaining strict secrecy but the prognosticators along the Rialto believe Pantages is to have the house.

MORRISEY EXPECTANT

Name in Lights Tip-off to Wife—Deputy Sheriff Next

Will Morrisey says having his name in electric lights on Loew's State, where he was playing last week, was not a good advertisement for him.

"This is the first time the old name went up in lglihts since the 'Newcomers' and what has happened? I have been pestered to death with a flock of process servers, and it looks as if I am going to spend the res of my natural life in Ludlow street jail," said Morrisey.

"My wife was quiet until she saw the name up in lights, then she gets a deputy sheriff, who comes along with a nice little blue paper, offering me indefinite time at the Palais de Ludlow."

BILL FOR MUSICIANS

To Fight for Rights in Europe—Specht Induces Action

Because of frequent discriminations by the English and French labor societies, Paul Specht has induced the American Federation of Musicians to introduce legislation in Congress to fight for the rights of the American musicians in Europe and a bill is now being framed with that object in view.

It is a personal matter with Specht as he has been forced to turn down a number of valuable contracts both in Paris and London for that reason.

PAN'S TWO-WEEK BOOKING

Alexander, a mind reader who has not played East as yet, has been routed for two weeks in each of the Pantages houses for a tour of the circuit. This means it will take Alexander twice as long to play the Pan time as if playing single weeks.

He opened in Minneapolis Monday. The two-week thing in each house is the first booking of the sort the Pan time has made to date.

AGENTS AFFILIATE

Sol Green, brother of Morris Green of the Bohemians, Inc., has affiliated with Anna Paglia, the independent agent.

Nat Bernstein is also associated with the agency.

Detroit's N. V. A. Ball

Detroit, April 1.

The N. V. A. ball to be held April 25 is sponsored by the Keith's Miles, Colonial, Cinderella, Orpheum, La Salle Garden, Regent, Columbia and Palace theatres of Detroit and the Capitol at Windsor, Can.

The Plaza, New Stroudsberg, Pa., a new house seating 1,000 and playing pictures and vaudeville opened early this month. Joe Eckl is booking four acts into the house last half each week.

Barnes' Forced to Close

Los Angeles, April 1.

The Al G. Barnes Circus, out but two weeks, had to close Saturday at Glendale, owing to the epidemic of hoof and mouth disease in this State.

The circus returned to its winter quarters.

A full account of the Al G. Barnes Circus closing will appear in this week's "Clipper," out tomorrow.

NEW KEITH'S HOUSES IN YOUNGSTOWN-AKRON

Elliott, Former Youngstown Manager, Reported Locally Promoting Both Deals

Youngstown, O., April 1.

New Keith's theatres are reported for two building projects, one here and the other at Akron, O. Both are being promoted by Jack Elliott, former manager of the Hippodrome, this city, at present Keith's-booked but not owned by that circuit.

Elliott is said to have secured a lease from the Keith people for the theatre in each building, which also will have offices. The deals have been pending for some time and it is now said building is to commence when the weather permits.

At Akron, Feiber & Shea have a vaudeville house booked out of their own New York office by Dick Kearney. Until this season, Kearney secured his bills through the Keith office. The Keith's franchise for Akron was not renewed for this season.

RIALTO AT LOUISVILLE

Big Time Next Season—Vaudeville at Anderson, Easter

Louisville, April 1.

Keith's vaudeville will reopen at the Mary Anderson, Easter Sunday. Vaudeville will play the house at popular prices all summer. The policy will be pop vaudeville with the prices headlined.

The Rialto, a straight picture house, will reopen next season with the big time Keith bills. The house will be darkened this summer, during which time a stage will be built and other changes made which will make it practical to play vaudeville next season.

The Mary Anderson has been playing straight pictures all season, having discontinued vaudeville some time ago.

REDUCING TO FIT

George Choos is reviving "Marry Me," the girl act, he produced and played several seasons ago. The act will be cut down to fit the requirements of the Keith pop price department.

COUNTRY'S SMALL TOWNS DOTTED WITH MODERN NEW THEATRES

Good for Independent Vaudeville—Theatres Finely Spoken Of by Those Seeing or Playing Them—From 800 to 2,000 Capacity

Actors, agents and laymen coming back from trips throughout the east and middle west are bringing back glowing tales of the beauty and modernity of the numerous vaudeville houses springing up in small towns everywhere.

It seems that when a rich local merchant, a group of independents or a larger circuit, decides to build a theatre now, they make sure that funds, plans and architecture are well enough taken care of to guarantee an up-to-date, handsome and practical house.

The cost of these theatres very seldom runs less than $40,000 to $50,000 and often goes well up into six figures. Not only are the buildings imposing and usually capable of seating from 800 to 2,000, but every modern innovation and appliance has been included both back stage and out front. In the majority of cases the houses are planned so as to suitable for both pictures and vaudeville, as both are usually played. The vaudeville in the majority of cases consists of three or four acts, sometimes appearing only for the last half.

These theatres often outshine the small city in which they are built. As one vaudevillian explains it there is a town, hardly more than a village, in southern Connecticut that can only conveniently be reached by trolley. On entering the town one is amazed to find a surpassing theatre standing out in a street of dull brick stores like a palace in a row of shanties. This house like many others was built by a local corporation that decided to do things in style. As a result it is the one outstanding thing about the town and farmers from all the neighboring villages troop to patronize it, probably attracted more by its beauty than the lure of the shows played.

Upper New York state and Pennsylvania have had an unusually large number of small-town theatres during the past few years. Of course not all of them stand comparison with those of the large metropolises but according to those who have seen them and played in them the majority do honor to the towns in which they stand and put the older houses to shame.

The Chamberlaine Amusement Co. has built and renovated 12 theatres in Western Pennsylvania in recent years. Each is said to be as modernly fitted a house as can be found in any of the larger cities.

The beauty of these and other theatres of the same type has proven to be a good thing for independent vaudeville. The managers expect their shows to live up to the surroundings and a fairly high standard of quality has been set. The artists in turn like to play in clean, airy theatres with the best in back-stage accommodations.

It is a feather in the cap of an independent agent to secure bookings in such a house. This creates strong competition and the standard of merit goes up all around.

WEEK-END ACT PROBLEM

Girls Can't Live on Pro Rata for Saturday and Sunday Dates

Chicago, April 1.

The few "first half" dates in the midwest and the tendency to play vaudeville only on Saturdays and Sundays in Chicago and near-by territory, has led to many complaints.

Sister teams and girls often of limited experience in showdom have signed contracts which required their time but left them paying their own expenses. One or two days a week at pro rata salary is not sufficient to keep them in board and room.

In the case of recognized producers, emphasis is generally placed on the fact that the bookers and house managers should make special effort to look after acts with a large number of people, but it has been impossible to study out any feasible plan.

COMEDY JUGGLERS WANTED

Small-Time Bookers Turn to Them in Need

Small-time independent bookers report a shortage of comedy juggling acts.

Those preferable are singles with a fast line of lingo to spiel while doing their stunts, suitable for opening spots on the smaller bills.

With a minority of acrobatic acts available for the small bills, and the recent mutiny of musical acts against working in the introductory spot, has prompted a number of the bookers to turn to the jugglers, without enough to go around.

Watertown's Policy Switch

Watertown, N. Y., April 2.

An exchange of policies will be made by the Olympic and Avon beginning April 16. The Olympic, which has been playing prop vaudeville, booked by the Keith pop price department, will switch to straight pictures. The Avon, straight pictures, will play the Olympic's former pop policy from April 21.

Orpheum Act Out of Bill

Los Angeles, April 1.

Holmes and Levere are out of the bill at the Orpheum because of illness, with the Seward Sisters replacing.

WEAVER BROS.

London says:—"These boys are the greatest novelty America has so far sent us."

Booked solid till June, 1924. When playing London, doubling with cabaret at the Piccadilly Hotel.

P. S.—Who is the guy that is spreading the rumor that work is scarce in England?

TABS INSTEAD

Independent Houses May Use Them in Summer

From all indications a number of the small independent houses will supplant their present vaude bills in spring and summer seasons with musical tabs running from 45 minutes to one hour.

The present arrangement among those experimenting on the newer policy is to have the tabs constitute the first part of the program and the feature picture holding sway after the intermission.

The brand of tabs in demand are those carrying a thread of plot and combining specialties such as are generally offered in the vaude bills.

HOUSES CLOSING

Colonial, Erie, Keith big-time, full-week policy, will discontinue vaudeville for the summer May 30.

Keith's, Coumbus, will go into its regular summer policy of stock, opening Easter Monday.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS, OF AUGUST 24, 1912,
Of Variety, published weekly at New York, N. Y., for April 1, 1924.
State of New York, County of New York, ss.

Before me a Notary Public in and for the State and County aforesaid, personally appeared Sime Silverman, who, having been duly sworn, according to law, deposes and says that he is the editor of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443 Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher—Variety, Inc., 154 West 46th street, New York city.
Editor—Sime Silverman, 154 West 46th street, New York city.
Managing Editor—None.
Business Manager—None.

2. That the owners are: Variety, Inc. 154 West 46th street, New York city. Sime Silverman, 154 West 46th street, New York city. Sidney Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

Sime Silverman,
Editor.

Sworn to and subscribed before me this 24th day of March, 1924.
[Seal] Lillian E. McMahon,
Notary Public.
(My commission expires March 30, 1928.)

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Variety, London

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154 West 46th Street

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State-Lake Theatre Building

LOS ANGELES
Grauman's
Metropolitan Theatre Building

SAN FRANCISCO
Claus Spreckles Bldg.

WASHINGTON, D. C.
Evans Building, New York Ave.

LONDON
8 St. Martin's Pl., Trafalgar Sq.

Many actor folk and showmen who have made Harmon Beach (lying between Dobb's Ferry and Ossining, on the Hudson) their point of summer vacation, will have to find other quarters this coming warm spell. The 300 bungalows which formerly covered the land have been demolished and the tract is being prepared for the site of a new summer park, with the beach attachment.

The remains of Ray Maxson (Leighton Bros. and Maxson) who died March 23, were cremated Wednesday, at the New York and New Jersey Crematory.

Among the passengers on the "Berengaria" which arrived at New York, Friday, were Joe Lablanc, Samuel Insull, president of the Chicago Opera Co., and Mrs. Insull; Winnie Sheehan and Harry Pilcer, the dancer.

A travesty on "Abie's Irish Rose" replaces the skit on the Moscow Art Players in White's Scandals, now at the Colonial, Chicago.

THE THIRD ESTATE

The calling-off of the American Dramatists' dinner to the stars at the Astor, on announced grounds that they feared an outburst of feeling between Fidelity and Equity actors and between Round-Robin and Peace-at-any-Price managers—and between any actors and any other actors and between any managers and any other managers and between any actors and any managers—brings forward again the fact that the playwrights are a factor in any final and substantial settlement of the legitimate situation.

The authors are the "third estate" in the theatre. They have a gu' but no union. They are not, apparently, seeking to "sit pretty," either as the "balance of power." That is indicated by their drastic action in withdrawing from a position where, as hosts, they might precipitate a crisis or a showdown.

But these men are to be reckoned with. The members of the Dramatists include probably 80 per cent. of the playwrights whose material is now playing on the American stage, and probably as high a portion of what will play on it for seasons to come.

The authors would be a powerful ally of any faction of the several-sided controversy now at issue.

In their present position they have, seemingly, only one motive; and in that they point a worthy example: to make the theatre as prosperous and as safe as possible, to keep "business as usual."

If the actors, however, stand so firmly for their individual measures that they cause a strike; or if the managers stand so firmly against such measures that they challenge a strike—then the authors are likely to crystallize into a position based on "Where do we stand while the actors and managers are making a two-handed fight out of it, with us in the middle, getting it both ways?"

The authors have several times made overtures to act as interested and quite impartial middlemen, even arbitrators. These advances have been rejected. Yet, they would seem to be logical intermediaries, since their interests are intertwined with the best interests of actors, as well as managers—the basic question of keeping contented actors employed for profit-making managers so that the authors' plays will be kept alive.

Surely it cannot be said, as is usually held where third parties are called in or let in, that these people do not understand conditions.

And since the dramatists have proven that they are not radicals in any direction, not agitators, not hidebound theorists, and since they are as thoroughly dependent on the labor as on the capital of the theatre, why not let them in on the complicated differences?

Some of them are actors now; some are managers now; most of them have been both or either at one time or another.

The authors will yet be a strong minority faction in the legitimate situation, and history has shown that it is better to ask a little nation into a threesome than to have two big ones trample all over it without its consent in getting at each others' throats. Germany didn't pay much attention to tiny Belgium when it started at France—but its children's children will pay for that misguided diplomacy.

Once the authors are aroused into a solid stand for all their privileges, backed by all their strength, they may go into the business of dictating a few conditions, themselves. And who will pay the added tax? Nobody but the managers and the actors, out of whose pockets the difference must come.

THE DRESSY SIDE

By SALLIE

Loads of Laughs

There's a great "bunch" at the Palace this week, chiefly celebrities, and loads of laughs.

Stanley Rogers (Brenen and Rogers) is the big laugh, the best looking "woman" on the program and nifty in his white brocade gown with flowing chiffon sleeves, rows and more rows of ermine, ankles dressed in satin slippers and silk stockings, huge flower picture hat.

Janet Beecher, Olive Wyndham, Violet Kemble Cooper and Harry C. Browne were an instantaneous hit in "Apartment to Let." It is full of pep. Janet looked charming in a black gown, piped in white, with small black and white hat. Harry was perfectly groomed and a dreadful flirt. Olive Wyndham's delicious voice and attractive personality are enough. Violet Cooper's gown was in perfect harmony with her name, long, flowing sleeves, softly draped skirt and satin slippers and stockings.

Tessa Kosta's voice and charm live on and on and the prince (Tom Cody) gave her a twelve-pound look when he found the little newsy on his doorstep. Then dreams came true and Tessie, dressed in a frill gown of yellow silk, bouffant skirt, low shoulders, looked a picture. Tom Cody's cutaway coat of royal blue cloth with waistcoat of brocade is a very handsome costume. The living room, with its gold brocade piano drape, is very attractive.

Kitty Doner, so like Vesta Tilly—you want a year in Paris after hearing and seeing her in her slick mannish clothes (evening) and again in a

(Continued on page 46)

English Critics Need Training

London, March 20.

Susceptibility to the sex appeal is the besetting sin of local dramatic critics. Many a pretty girl receives the praise which should be reserved for great actresses, simply because she has youth and charm. The most eminent of London critics, in fact, very often states quite plainly that Miss Longsocks (or whatever her name might be) is so physically attractive his heart has been conquered. In his case, and in the case of others almost as notable, this happens not at all infrequently.

Dramatic critics, the playgoers complain, are not blase enough. A pair of pretty legs upsets their judgment entirely. Any girl who knows how to use her eyes and is able to meet newspaper men at parties, is—so it is argued—able to ensure her success as far as "notices" are concerned.

The only cure for this state of affairs is that editors should see their critics are trained in sex as in study. After they have left the university and become acquainted with the theatre, they should spend the next few years in riotous living. They should then have to pass a strict test to prove themselves capable of ignoring the "glad eye" or a lavish display of ankle. Only when they have obtained a certificate establishing their claim to be immune should they be given the right to express opinions about the acting of actresses.

If this law ever comes into force, how many of the younger women of the stage would continue to be seen among the audiences on first nights? Managers don't send them their tickets.

RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, New York.

About a year ago, while I was still in the hospital, I began to feel the most agonizing twinges from a nerve, which I was told was only inflamed. When I inquired of the doctor if there were not something he could do to relieve it, he made me what seemed at first glance a rather cruel reply.

"You ought to thank God," he said, "that the nerve can hurt. If it couldn't cause you to suffer, if it stopped hurting entirely then would be the time to worry, for it would be a dead nerve. And when you have a dead nerve there's something very vitally wrong with your body."

This diagnosis came vividly to mind a few days ago when I received a letter from a young girl who is convalescing at Saranac Lake and who has been separated from her family for long months.

"What do you do to cure homesickness?" was her plea.

And I made haste to answer that if I were the only one in the world who knew a cure for homesickness I would write out the formula, tie it up very tightly, lash a big weight to it and then go far out beyond the three-mile limit and sink it as deeply and irrecoverably as I possibly could. After that I would try to forget I had ever known of it.

For sick people there is no tonic in the world better than homesickness, there is nothing that so speeds up their recovery as the craving for home scenes and home faces. It is such a stimulus that I have no doubt that I would have been out of the hospital months sooner had there been a home for me to go to. Not that I was not homesick. I had the worst form, the overpowering desire for the peace and companionship of a fireside that did not exist.

James O'Keefe, who has a great deal to do with the turning of thumbs up or down on the popular songs recorded by the Brunswick Phonograph Company, has a father and his father has a grandfather's clock. And after Mr. O'Keefe's last visit to his parents in St. Louis he had this story to tell.

The family was moving from one house to another. The distance to the new residence was a matter of only three blocks, so Mr. O'Keefe, Sr., decided to carry the highly-prized grandfather's clock himself, rather than entrust it to the doubtfully tender mercies of the moving van vandals.

Hoisting it up on his shoulder, he set off for the new home. At the end of a block he hoisted it down again for a much-needed rest. As he mopped his brow he saw across the street a stranger who was in stitches over something acutely funny.

At the next corner it was the same, except that the stranger pointed him out to passersby and then went off into spasms of laughter. At the third block the same thing occurred again. Finally as Mr. O'Keefe, Sr., was recruiting enough energy to make the final climb into the new house, the stranger approached and Mr. O'Keefe seized his opportunity.

"What do you mean," he demanded, "by laughing at me and pointing at me like that? It's an insult."

"Why, you must be crazy," said the stranger, and indulged himself in a guffaw, "why don't you buy a wrist watch?"

Harry Grant, auditor of the Orpheum circuit, is as good at telling [illegible] as at auditing figures, and he is known as one of the best financial men in the theatrical industry. So whenever he comes to visit me I get out my pencil and pad and sigh with relief, for I know my column is going to be easier to fill that week.

On his last call he had one to tell of the young man who had succeeded his deceased father as president of a small railroad in the southwest. The old man had been heartily disliked for he had worked his men and his road to the last gasp and the new president, on his first inspection trip, found the equipment in bad shape. Toward evening his special stopped at a division point, and he got out. As he walked alongside his private car he met a grizzled old "car-tink" who was busy tapping the car-wheels with his little hammer.

"What do you think of the car?" the president inquired.

"Good enough for the rails it rides on," was the ambiguous reply.

"Well, how about the rails?"

"Rotten!"

"Listen here," said the young man, "do you know who I am?"

"Sure. You're the president. And I knew your father when he was president, and he's going to be president again."

"What do you mean? Don't you know he's dead?"

"Yep," the old "car-tink" nodded, "I know he's dead. And the road's going to hell, too."

Everyone who has met Mrs. Bird Farber and her two daughters, the Farber sisters (Mrs. Herbert de Bower and Mrs. Ernest Boschen), knows of the ideal devotion existing among them. Even the marriage of the girls did not separate them. Years ago they agreed that no one of them would go abroad until all could go together, and, though the respective husbands made flying trips across, their wives did not accompany them because of the compact to take their first European tour together. The rest of the story will be told on April 12, for circumstances have finally become amenable, and mother, daughters and sons-in-law will sail together then.

For months Miss Tobin, my nurse, and I have been pampering and petting my canary bird. We have fed him meals, drawn his bath for him, dusted and furbished his cage, kept the windows shut so he could fly around the room, even though we were suffocating for air. And after all that attention, the minute my daughter comes to visit me, he drops us flat, won't sing for us and hardly looks at us. He is too busy running after a new face. Now I ask you, isn't that just like the male of the species?

One of my correspondents sends me what I consider a "kosher" joke, meaning by that that it's all right. She said she had recently moved into a neighborhood with an almost completely Jewish population, and one evening, wanting something she could cook in a hurry, rushed into a nearby delicatessen store.

"Have you any bacon," she inquired.

The proprietor blinked a moment and then said:

"What kind you want? Bread is the only bakin' we keep."

I don't claim to be the president of the "I-knew-'em-when" club; but Otto Kruger tells this one on himself:

At one time in this gentleman's life he was forced into trade. In other words, he was broke, and started selling pianos. This was in the southwest. He soon found out that pianos were like any part of one's anatomy—everybody had one. One day when he was trying to tell a farmer's wife how much better his make was than the one she had, she interrupted him and said: "My piano's all right, if it was only tuned."

"That's right where I live," exclaimed our hero. "Just you wait a minute or so, and I'll be right back." So saying, he hustled himself back into town, borrowed a small monkey wrench and a lead eraser and hied him back to the farmer's front room. He started tuning from the pedal bass notes, and by the time he hit the upper register he was three whole tones off on the relative keys.

However, the farmer's wife didn't know the difference, and he collected $5, to say nothing of getting a wonderful idea. Thereafter he would start to sell his piano, but if his customers had one, he would immediately tell 'em how good theirs was, only it needed tuning.

COLUMBIA'S LEADER LAST WEEK GOT $11,281 IN WASHINGTON

Cooper's Show Did It in 14 Performances—Pittsburgh, 2d with 12 Shows, to $11,000—Columbia, New York, 3d Again, at $9,500—Lent Hurting

The Gayety, Washington, topped the whole Columbia circuit last week, with Jimmie Cooper's Revue breaking every house record for the theatre since it was built, some 15 years ago.

Cooper not only broke the house record and record for the season, but also fractured his own previous high record, $9,600, the existing high gross for Washington. Cooper last week got $11,281 in Washington with 14 performances. No midnight shows were given. The best previous record for Washington this season was "Hollywood Follies," $7,800, New Year's week, with an extra midnight show. The week before last "Vanities" did $6,600 in Washington.

The Gayety, Pittsburgh, was second last week with "Vanities," getting $11,000 in 12 shows. While actually second money, technically it would place Pittsburgh and the "Vanities" first through Pittsburgh giving two shows less on the week. The week before the Gayety, Pittsburgh, got $12,000 with "Follies of the Day" (12 shows).

The Columbia, New York, was third again last week, second week consecutively, the Columbia doing $9,500 with "Bathing Beauties." Week before Columbia, New York, got $9,000 with "Youthful Follies."

Lent affected the business of most of the Columbia stands last week more or less, a number of houses dropping below the previous week's business.

Reports of last week's business in other Columbia houses with comparative business of previous week:

Boston Gayety—"Giggles," $7,195. Week before, "Queens of Paris," $8,225.

Casino, Boston — "Bostonians," $6,000. Week before "Bathing Beauties," $7,506.

New York, Bronx — "Whirl of Girls," $4,600. Week before, "Wine, Woman and Song," $6,000.

New York Columbia—"Bathing Beauties," $9,500. Week before, "Youthful Follies," $9,000.

Paterson, Orpheum — "Breezy Times," $3,900. Week before, "Bubble Bubble," $5,100.

Providence, Empire — "Record Breakers," $3,895. Week before "Bostonians," $4,980 (12 shows).

Schenectady, Van Curler—"Beeftrust," Watson, $1,588. Week before "Giggles," $1,695 (3 days). (First half).

Albany, Harmanus-Bleecker — "Beeftrust," Watson, $4,035. Week before "Giggles," $3,441 (3 days). (Second half).

New Haven, Hyperion—"Queens of Paris," $4,500. Week before "Bon Tons," $5,000 (12 shows).

Brooklyn, Empire—"Let's Go," $6,624. Week before "Breezy Times" $6,200 (12 shows).

Brooklyn, Casino — "Youthful Follies," $6,500. Week before "Running Wild," $6,400 (12 shows).

Montreal, Gayety — "Monkey Shines," $4,800. Week before "Beeftrust Watson," $5,500 (13 shows).

Toronto, Empire — "Chuckles," $4,994. Week before "Silk Stockings," $5,000 (12 shows).

Newark, Empire — "Bubble Bubble," $8,400. Week before "Hippity Hop," $8,400 (12 shows).

New York, Yorkville—"Wine, Woman and Song," $4,200. Week before "Record Breakers," $3,800 (12 shows).

Wheeling, Steubenville and Canton—"Follies of the Day," $6,000. Week before "Sliding," Watson, $5,700. (Split week). (12 shows).

Cleveland, Columbia—"Sliding," Watson, $6,900. Week before "Dave Marion," $7,000 (12 shows).

New York, Hurtig & Semon's—

(Continued on page 40)

"LET'S GO" SUCCESSOR

The Hurtig & Seamon show "Hollywood Follies" will follow "Let's Go" in the Columbia for a summer engagement, "Hollywood Follies" going in after "Let's Go" has played six weeks.

The Hurtig & Seamon show is due at the Columbia about June 30, to play there if business warrants until the opening of the regular season Sept. 1.

'PEEKABOO' IN BOSTON FOR SUMMER RUN

Opening at Gayety — Jean Bedini in It Under Own Franchise

The new Jean Bedini show which will be called "Peekaboo" will go into the Gayety, Boston, for a summer run the week of June 20 or thereabouts.

"Let's Go" had been slated for the Gayety, Boston, summer date this season, but it was switched to the Columbia, New York, for the summer run at that house.

Bedini is now with "Breezy Times" and will remain with that show until the end of the season, around May 1.

Bedini will appear in the show himself with his juggling specialty. He is operating a "Peekaboo" on the single Columbia Amusement Co. franchise, on a leasing arrangement with the Columbia people.

COLUMBIA'S SUMMER SHOW

"Let's Go" Replaces "Hollywood Follies," Opening May 17

"Hollywood Follies" will not be the summer show at the Columbia, New York, as was first reported.

It has been decided to place Fred Clark's "Let's Go" at that house for the summer, starting May 17. Jacobs & Jermon are interested in the show.

The Columbia will close Sunday night, May 12 and remain dark until May 17.

BURLESQUE CHANGES

Mae Janese replaces Kitty Madison in "Let's Go" (Columbia) next week.

New Haven Off Week Earlier

The Hyperion, New Haven, will drop off the Columbia circuit a week before the season closes, stopping April 26. The house, is to be remodeled and redecorated for a stock through the summer. It returns to the Columbia route in the fall.

One of the numerous press opinions on the performance of

RALPH WHITEHEAD

as Jerry Conroy in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London:

"Of the two suitors for her hand, I preferred Ralph Whitehead to Roy Royston, the latter being just a little too restless and fond of attitudinising."—LONDON MAIL.

HARRY ABBOTT BANKRUPT

Owes $21,000 and Owns $100 Cash

Buffalo, April 1.

Harry Abbott, formerly manager of the Garden and Criterion here, and now manager of the Corinthian, Rochester, has filed a voluntary petition in bankruptcy in Federal Court here. Abbott's assets consist of $100 in cash with liabilities of nearly $21,000 listed.

Abbott came to Buffalo several years ago practically broke. Taking over the Garden he turned it in one season from a failure of three years' standing into a veritable gold mine. After dissension with partners, Abbott left the Garden and opened the Criterion first as a picture and tab house and then with a stock policy. Both proved flops and when the company walked out in December Abbott closed the theatre and decamped. Difficulties with the federal tax authorities over non-payment of amusement taxes further complicated Abbott's stormy career hereabouts.

Among the creditors listed are the Strand Securities Corp. (owners of the Criterion), with a claim of $4,000 for back rents; Conrad Bruner, proprietor of the Garden cafe, and a partner in the theatre, $1,400; and Marvin Jacobs, theatre concessionaire, $1,500.

J. C. Breese Bankrupt

A voluntary petition in bankruptcy in the United States District Court was filed Thursday by James C. Breese, a publicity director, 420 West Eighteenth street, New York. Liabilities are $1,252.70 and assets $50.

INSIDE STUFF

ON VAUDEVILLE

Through what measure of thought an international vaudeville congress to solidfy the vaudeville of the world could be called as it was in Paris without including America, and expect a successful pact runs a bit beyond the comprehension of a mere citizen of the U. S.

Though the promoters of the "Congress" limited it to artists' associations known as "unions," this country still might have been considered to have a claim.

As a matter of fact though the countries represented in Paris other than England had no direct labor union affiliation; they are "independents," called an "independent union" in the Continental way.

Some years ago there was held an international vaudeville conference, and also in Paris, with the then White Rats represented.

None of the delegates to the recent congress could have overlooked America's absence but from the report in this week's Variety no one mentioned it nor inquired the reason of it.

As the strongest vaudeville market of the world, the foreigners might heed this country's influence upon all vaudeville when speaking or thinking internationally.

The Vaudeville Branch of the Four A's (Equity) is a direct arm of the American Federation of Labor of the U. S. and Canada. Regardless of its present impotency, the Continentals should not talk of international vaudeville and a world's union without remembering that.

The deduction must be that the Paris Congress was convened for vaudeville politics of the Continent, concerning almost entirely the German situation, against which all representatives stood opposed excepting England. Since the meeting the English V. A. F. has adopted favorable but limited resolutions on the importation of German acts into England, also reported in this week's issue.

It may be the excuse of the Continentals that since the U. S. is not involved in the bar against ex-enemy alien actors, this side of the ocean was lost sight of in the rush. That may be an excuse, about the only one.

If the show business abroad intends to keep fighting on with the war forever the countries indulging in that depressing theatrical pastime will eventually find it as injurious to their theatres as England and Germany already have discovered. Too much local talent running around in circles and always stopping off at the same places never did any vaude bill any good. Witness England or Germany.

COLUMBIA'S WEEKLY BOOKING FEE CHANGED TO 1% OF TOTAL GROSS

Shows Now Charged $25 and $50, Old or New Franchises—$50 Minimum Fee in New Franchises For Next Season

There will be a radical change in the booking fees charged for booking Columbia wheel shows next season by the Columbia Amusement Co.

In past seasons the booking fee has been $25 and $50 a week, paid by the franchise operator.

Next season the Columbia is going to charge one per cent of the gross with a minimum of $50 weekly as a booking fee. This will mean the producers and franchise operators will pay a considerably larger amount for booking than at any time in the history of the Columbia circuit.

With the Columbia, New York, running along at a $10,000 gait on an average, or better, through the season, the shows heretofore paying a fee of $50 and $25 as a Columbia, New York, booking fee, will have to pay $100, if reaching that figure.

The same applies proportionately to the other Columbia houses, where the gross averages weekly from $7,000 to $10,000.

In houses like the Gayety, Omaha, and Gayety, Rochester, which have been hitting low marks of from $3,200 to $4,000 recently this season, the traveling shows will have to pay the minimum $50 weekly.

The old-timers of the Columbia group pay the $25 weekly booking fee and the newer producers the $50 weekly fee for their shows.

The bad news for the producers will be contained in the new Columbia franchises for the coming season, due to be distributed about May 1.

The producers paying $25 weekly for booking number about six or seven, with the others paying the $50 weekly fee now.

J. H. MACK WILL NOT AGAIN PRODUCE

Turns "Breezy Times" Over—Mack's First Missed Season in 35 Years

Jess Burns of the Columbia executive staff, will operate J. Herbert Mack's franchise on the Columbia wheel next season. The show will change its title from "Breezy Times" to the "Fast Steppers."

Next season will be the first in the 35 years or more Mack has been connected with burlesque he will not be actively concerned in the operation of a show.

Mr. Mack, the manager of the Columbia, New York, for 12 years, gave up that post several months ago, succeeded by Fred McCloy. He will continue as usual in his executive post of president of the Columbia Amusement Co. and will retain his franchise interest as formerly, Burns simply taking the burden of attending to details off his shoulders, as far as the show is concerned.

14TH ST. THEATRE STOCK?

A syndicate is reported in negotiation for the old Fourteenth street theatre for a season of stock burlesque beginning in June. The theatre is now under lease to an Italian opera company.

If negotiations are completed this will mean opposition for the present burlesque house in Fourteenth street.

INCORPORATIONS

New York, April 1.

Mildred-Mary Amusement Co., Inc., New York, theatres; $1,000; Joseph Solly, Elsie C. Solly, Henry M. Schiffer. (Attorney, Henry M. Schiffer, 161st street and Third avenue.)

Herkimer Fil mand Racing Corporation, Herkimer; entertainment and amusement business; $1,000; Frank T. Carroll, William J. Law, John D. Henderson. (Attorney, Charles D. Thomas, Herkimer, N. Y.)

Plain Jane, Inc., New York, theatrical business; $10,000; Charles Young, Harry Diamond, Walter Brooks. (Attorney, Louis J. Isquith, 1475 Broadway.)

Wheatcroft Opera Guild, Inc., New York, theatrical business; 500 shares non par value; Ora McCord Wheatcroft, Armando Agnini, Henry B. Wheatcroft. (Attorney, T. Houston Solley, 110 West 42nd street.)

Rothe & Teichner, Inc., New York; interior decorators, scenic artists; 300 shares preferred stock, $100 par value; 300 shares common stock, non par value; Meyer Solomon, Max Shindler, R. H. Levine. (Attorneys, Bockey, Schiller & Serling, Bar building, New York City.

Selco Pictures, Inc., New York; pictures; 100 shares non par value; L. G. Bernstein, Harold Wisan, H. P. Booth. (Attorneys, Rabenold & Scribner, 61 Broadway.)

Stage Plays Corporation, New York; $10,000; Ralph W. Brown, Frank A. Bull, G. Huber Merritt. (Attorneys, Buringham & Veeder, 27 William St.)

JUDGMENTS

George Mooser; E. Remey; $5,041.50.

Clover Gardens, Inc.; Duilio Sherbo; $7,201.12; June 20, 1923.

Eddie Foy; W. E. Hudson; $172.51.

Standard Fi n Service Corp.; Stoll Film Co., Ltd.; costs, $46.10.

Milton Hocky and Howard J. Green; Edward LeR. Rice; $1,217.54.

Hugo Frey; Lena Alexander; $1,382.75.

Film Bulletin Corp.; C. J. O'Brien; Inc.; $2,075.65.

Same; same; $1,710.29.

United Talking Picture Company, Inc.; City of New York; $49.18.

Unique Prods. Co., Inc.; same; same.

United German Theatre, Inc.; same; same.

Satisfied Judgments

Atlantic Amusement Co.; G. Cooney; $1,636.20; March 7, 1924.

Duilio Sherbo; Clover Gardens, Inc., et al.; $110; July 14, 1923.

Jackson Film Studio; Industrial Commissioner of State of N. Y.; $4.50.

Boris Thomashefsky; S. LaSpina; $129.65.

MIKE SACKS WITH MUTUAL

Mike Sacks will operate a Mutual show next season having been awarded a franchise. Sacks has been heading a touring burlesque troupe booking independently for several years.

ILL AND INJURED

Rose Kress is recovering from a broken knee cap at the Jewish Memorial Hospital, New York. Miss Kress suffered the injury when falling upon the stage of the American Roof while finishing a double spin on the bicycle.

Harry Stone (pictures) is being treated at his home, New York, for a nervous breakdown.

Harry Stone, in pictures, is able to be around again, after a nervous breakdown some weeks ago, but is still under the care of Dr. Harry Freeman. He is at his home, 252 West Forty-third street.

Patsy Doyle was again tapped at Bellevue for a dropsical condition, March 27. After the operation he was returned to the Isabella home, where he has been for some time.

Ruth Gray, who was given a very slim chance for life in her battle with a mysterious inward bleeding disease and taken in hand by Chief City Medical Examiner Dr. Conley and his assistants, Drs. Thompson, and Bernicker, is responding to the treatment the doctors prescribed. Her improvement is marked and progressive and ultimate recovery is practically assured. She is at the Metropolitan Hospital, Welfare Island, New York.

Pudgie Ross, who received a $30,000 verdict for damages in an automobile accident, is improving but she is still on crutches, and the fractures of the pelvis have not yet healed. Miss Ross will be under medical care for some time yet. The doctors hold out very little hope that she will be able to again dance.

Carroll Young, injured Feb. 7 when she fell down a flight of steps at the Colonial, Chicago, while playing an engagement with "The Follies," has been removed from the American hospital, Chicago, to the St. Luke's hospital, that city, by the Travelers Insurance Co.

Jack Dempsey, Keith's middle-western bookers, returned to his desk in the Palace Building, New York, Monday, after a week's absence due to an attack of grippe.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

Vogues

All liked this latest entrant in the revue field, having the "Tribune" (Hammond) typifying it as "Best behaved of the Shuberts." Odette Myrtil and J. Harold Murray were accorded particular attention, but chief honors went to the comedians, Fred Allen and Jimmie Savo.

Nancy Ann

Two-thirds of the dailies carried cheerful reviews, though setting the first act as below par. "Tribune" (Hammond) and "World" (Broun) were the least impressed, closely followed by the "News" (Mantle), who said, "Pleasant but trivial."

Clare Weldon, in a minor role, won personal mention equal to or beyond that given the play's lead, Francine Larrimore.

The Main Line

"Worst play of the year,' said the "Mail-Telegram," and the reviewers, en masse ,about agreed.

3 FAILURES LEAVING, INCLUDING O'NEIL'S PLAY

"Merry Wives" and "Welded" to Storehouse — "Moon-Flower" Taking to Road

Broadway is losing three attractions at the end of the week. All are rated as failures, although each was able to make a business flash. Two of the trio, "Merry Wives of Gotham" and "Welded" will go to the storehouse, "Moon-Flower" taking to the road.

"Welded," a drama by Eugene O'Neil, expires at the 39th Street after three weeks, an immoderately short time for an attraction of names. Doris Keane and Jacob Ben-Ami are co-starred. The production was under the management of the Selwyns and the Provincetown Playhouse directors (Kenneth MacGowan, Robert Edmund Jones and O'Neil). The names accounted for the smart audiences drawn the first week, when about $10,000 was grossed. Last week business dropped to $7,000 and the notice went up.

Welded

In and out designation greeted this March 17 opening that had the "Herald" (Woollcott) quoting it as "dull and monotonous," balanced by the "World," which said "true, bold and well written."

Neither the cast nor the play's direction was particularly praised, but a majority of the critics recognized O'Neil's writing, despite deeming it one of his poorer efforts.

Variety (Ibee) said: "Its chances are against a run."

"Moon-Flower," produced by Charles Wagner, starred Elsie Ferguson, with Sidney Blackmer featured. On the road it averaged $14,000 or better weekly and its first two weeks at the Astor approximated $14,500. The balance of the four weeks at the house were not as good. Booking at the Fulton, where the show moved last week, was limited to two weeks, because of a prior date, but the pace of about $8,000 was hardly sufficient for the management to seek another house and the Broadway engagement is but six weeks in all. On tour the attraction should again pull paying business.

The Moon Flower

"Herald" (Woollcott), "Mail-Telegram" and "American" phrased the only complimentary sayings among the dailies. "News" (Mantle) designated it as "futile and empty," and the "World" (Broun) was curt in "not convincing." Sidney Blackmere was generally thought to be miscast, but Elsie Ferguson secured her usual quota from the critics.

Variety (Lait) was of the opinion that, "desnite its shortcomings, this effort should draw."

"Merry Wives of Gotham," produced by Henry Miller, originally opened under the title of "Fanshastics," with Grace George and Laura Hope Crews co-starred. The opening weeks were poor, but the change in title aided and the weekly takings went to $11,000. Cut rates aided materially and when the latter were dropped for a time, the gross promptly died and failed to recover. The 12 weeks' engagement with a considerable portion of the production outlay not won back.

Merry Wives of Gotham

Originally named "Fanshastics," at which title the critics duly snickered while classifying the piece as "uneven." Grace George and Laura Hope Crews were allotted favorable individual notices, although the show made little impression.

Variety (Ibee)) stated the play would not be a candidate for run honors.

LEGITS OF IMPORTANCE WANT VAUDEVILLE

Scramble of "Names" for Routes as June 1 Approaches

Legit actors of importance seem scrambling toward vaudeville in greater profusion than ever before, according to bookers on the big time, who claim that hardly a day passes without their being approached by a number of "names" anxious to set themselves in the two-a-day.

A canvass of Keith and Orpheum routes is in itself convincing that quite a number have swung over to vaudeville, supposedly staunch Equityits who have constantly been comforting the smaller fry of the organization's membership with the assurance that the talk of the managers of closing theatres rather than submit to "Equity Shop" is merely a bugaboo.

"ROSEANNE" IN PHILLY

Colored Show at Colored Theatre Advertises Extensively

Philadelphia, April 1.

The New Dunbar (colored) theatre, came into the limelight this week by presenting "Roseanne," recently given in New York. Paul Robeson, who is to appear in the lead in Eugene O'Neill's "All God's Chillun Got Wings," is the leading player in the engagement.

For the first time since the appearance at this theatre of the Ethiopian Art Theatre, the Dunbar is doing extensive advertising in the regular dailies, and is catering to the regular white trade. In fact, invitations were sent to a number of people prominent in the city government and in local society and business for the opening night.

The engagement is for a single week.

PRESS AGENT'S CUT-IN

Chicago, April 1.

Even the preliminary advertising for Guy Bates Post who comes to the Cort Sunday in "The Climax," carries the name of Melville B. Raymond as director of tour.

Raymond is understood to have a clause in his contract calling for this billing and also for a percentage on the show.

"LEAH KLESHNA" APRIL 14

The revival of "Leah Kleschna" will open in Buffalo, April 14, and a week later, Easter Monday, will come into the Lyric. This will allow three weeks in that house, for "For All of Us," which moves from the Ambassador.

CHARLES ALTHOFF

Headlining the Keith Circuit in the South.

—"The Constitution," Atlanta, Ga., Mar. 25th.—*John H. Hewlett.*

FORSYTH FIDDLER STOPS BIG SHOW WITH UNIQUE ACT

Charles Althoff, "Yankee Fiddler," at Keith's Forsyth theatre the first three days of the week, stopped the show Monday night with the cleverest acting, the cleanest wit and humor, and the best old-fashion fiddlin' "seen in these hyre diggins in quite a spell."

The typical backwoods downeast fiddler has one of the most unique acts ever seen here and plays every detail faultlessly. His appearance was the signal for a wave of applause which swept into a thunderous roar as he left the stage. It brought him back once, twice, thrice—many times. Mr. Althoff's dry humor and his excellent musicianship combined to make him a tremendous favorite of Keith's offering this week.

Direction EDW. S. KELLER.

PLAY CONTRACT

Court Upholds Century Play Co.'s Contract

The Century Play Co's contract with Wilson Collison, the playwright, was legally adjudicated by Justice George V. Mullan in the New York Supreme Court yesterday (Tuesday), who upheld the plaintiff's claim to handling all of Collison's pay output for five years from Oct. 28, 1922, as originally contracted. The Century sued Collison, the Co-National Plays Frank Teller and Vagabond, Inc., to enforce its rights under the agreement.

The details arose from Collison's arranging with Teller to produce "The Vagabond," which was a quick flop on Broadway. The Co-National partment, and is implicated because is the Shubert stock releasing de-Tom Kane of the Century Co. thinks "The Vagabond" a worth-while piece of stock property despite its Broadway flop.

The consideration for the five-year contract with Collison was $7,000 advanced by the play company to the author as advance royalties. It accordingly sought to protect itself by undertaking to handle all of the author's plays.

Collison is currently on the Coast, and incidentally producing "The Vagabond" and "The Taming of Barbara," another play, there. As soon as the formal injunction order is signed the matter will be taken up on the Coast.

O'Brien & Cassidy represented the Century Play Co.

"HORSE THIEF" OPENS IN CHI

"The Horse Thief," the new play by Louis Ely and Sam Forrest, which is being sponsored by Sam H. Harris, has gone in rehearsal under the direction of Forrest.

It is scheduled to open at the Harris Theatre, Chicago, Easter Sunday.

The cast includes George Marion, Ann Harding, Katherine Emmett, Calvin Thomas, J. K. Hutchinson, Douglas Dumbrille and William Corbett.

AUTHOR SUBSTITUTES

Lynn Starling, author of "Meet the Wife," returned from the Coast last week just in time. When Ernest Lawford was stricken with pleurisy Tuesday there was no one to take his part.

Lawford's role was the one part with which Tom Holen, general understudy, was unfamiliar. Starling, with a little study, was able to step in.

MISSION PLAY IN FRISCO

Los Angeles, April 1.

The Mission Play will open Easter Sunday at the Columbia, San Francisco, for four weeks. Its 13th annual engagement here will close April 12.

MANAGER-EQUITY AIR DEBATES SUGGEST TALKING TIME IS HERE

Brady-Gillmore, Thomas-Emerson, Etherizing—Various Reports Sounding Like Propaganda—Some "Round Robins" May Fly Over

The Managers-Equity dispute over closed shop is approaching the talking phase. According to the indicated plans afoot, both sides are willing to "talk it out along these lines" if it takes all summer. W. A. Brady is dated for a radio debate with Frank Gillmore, although Brady has not been designated by the Producing Managers' Association. Gillmore can do his talking, too, without conferring with other Equity leaders.

Another debate is carded, and will have Augustus Thomas, executive chairman of the P. M. A., and John Emerson, president of Equity, as opponents. Both have been invited to address the New York City Federation of Women's Clubs, whose meeting is carded for May 2 in the ball room of the Hotel Astor. Thomas has already accepted the invitation extended by Mildred Holland, chairman of drama for the federation, and Emerson is expected to follow suit. There are about 400 members in the women's federation. The speeches also will be sent out by radio.

Among various reports spread about, which savor of propaganda is the alleged warning from Equity people that after June 1 attractions will not be permitted to play houses the managers of which are not in favor of closed shop. The report appears to have been apread among dramatists. Such a program, if attempted, would lay Equity open to the charge of boycott, according to those informed on the legal angle.

Another move concerns Gillmore's alleged appeal to English theatrical papers that the latter acquaint British professionals of the proposed strike June 1 and that English players contemplating appearing here be asked to have a clause in their contracts which would subject the agreements to "suspension of termination by rules or regulations adapted by the Actors' Equity Association of America."

The steering committee of the "round robin" managers, that group which is pledged against the closed shop principle, was held last we . That some of the weaker members of the group might withdraw is expected, but the body of the "fighting robins" is as determined as ever.

The proposal of a percentage arrangement of casting shows was discussed, particularly the 80-20 split (80 per cent. Equity members). While it is conceded more than that proportion now attains for most attractions, the committee expressed itself as against any idea or plan which countenances closed shop in principle or indirection.

SPECIAL DEPT. TO BOOK "10 COMMANDMENTS"

J. J. McCarthy to Book 14 Companies—Will Play Legitimate Theatres

Definite plans for the future of Cecil B. DeMille's great spectacle, "The Ten Commandments," have just been announced through the Famous Players-Lasky Corporation, which controls this production.

For the present the introductory runs of "The Ten Commandments" will be confined to the six cities where it is now being presented as follows: Geo. M. Cohan, New York; Aldine, Philadelphia; Woods, Chicago; Tremont, Boston; Egyptian, Los Angeles, and the London Pavilion, London, England.

Beginning next September 12 to 14 touring organizations will be sent throughout the United States and Canada. These touring units will be directed through the Famous Players-Lasky road show department, J. J. McCarthy, general manager, at 1476 Broadway, and will be handled separately and distinctly from the system of releasing the regular Paramount pictures.

The separate engagements will be booked only in theatres that play the touring theatrical attractions such as dramas, musical comedies and plays.

Each touring unit of "The Ten Commandments" will be equipped exactly as the ones now playing. The companies will consist of two advance representatives, a manager, a large special orchestra, a complete mechanical staff, including special operators, and will also carry a carload of special equipment and effects to round out the most elaborate presentation of a motion picture production ever seen in the theatres of this country.

ANOTHER "FOOL"

Albany, N. Y., April 1.

Under the terms of a bill introduced in the New York State Assembly by J. Boyle, Republican of Suffolk county, amending the general business law, "It is declared that the price of or charge for admission to theatres, places of amusement or entertainment is a matter affected with public interest. No person, firm or corporation, as agency or otherwise, shall resell or offer to resell any ticket of admission or offer to resell any ticket or other evidence of the right of entry to a theatre, except that such tickets may be resold or redeemed by the original issues thereof. Violation would be made a misdemeanor.

VAN BERGEN RESCUED

Chicago, April 1.

Martin Van Bergen, once a singer of the Metropolitan Opera Company, who was being cared for by Thomas Masterson, a life long friend, escaped from his refuge and was found miles away in an exhausted condition on a doorstep. He is 40 years old and was recently removed from an asylum to the Masterson home where it was believed his recovery would be more rapid.

"G. V. FOLLIES" REPEATING

The fourth edition of the "Greenwich Village Follies" will play a number of repeat dates that may keep the show out into the latter part of June.

The show is repeating at the Detroit opera house this week with repeats at Pittsburgh, Cleveland, Dayton, Indianapolis and Cincinnati, this in addition to a number of stands in virgin territory.

Nick Ayre, Pres. of Gille S. P.

A. N. (Nick) Ayre, formerly managing director of the Coliseum, a big neighborhood picture house, has resigned and been appointed president and general manager of the Gille Show Print Co. of this city.

DRAMATISTS' 2D

Producing "Rabbit's Foot" in Boston —Mooser Leaving

The Dramatists' Theatre, Ind., the combination of playwrights at present running "The Goose Hangs High" at the Bijou, will produce "The Rabbit's Foot," by Rida Johnson Young, in Boston, Easter week.

James Forbes is directing.

In the cast are Tom Moore, Effie Shannon, Purnell Pratt, Sylvia Field and others.

The theme is the human "fear complex."

George Mooser, general manager for the dramatists, has tendered his resignation, effective as soon as the new piece is set.

PULLMAN ROBBED

Indianapolis, April 1.

The Pullman coach in which the members of the "Bringing Up Father" were traveling on the Big Four Railroad was robbed while the occupants were sleeping Sunday morning.

Ed J. Morris lost $86, including a couple of watches, eyeglasses, etc. The thieves took a look into all of the berths and grabbed anything in sight. Most of the company had their week's salary on their person and thus escaped money losses.

The coach was in the Indianapolis yards of the Big Four at the time of the robbery.

LACK OF NEW SHOWS OPENS B'WAY TO NEAR HITS WITH GUARANTEES

Theatres and Cabarets Both Complaining About Business Which Continues So-So—Charlot Revue Only Attraction to Climb Last Week

Broadway's business continues just so-so. It is the intermediate section of the season, when the long run attractions show a gradual easing off. At this time, too, only new plays that are distinctly better than average can better an even break.

Lent, though it is late this year, is not blamed, nor have grosses in New York been effected by the penitent period. Federal income taxes hurt for a time, but general conditions are regarded affecting amusements right now.

Further indications in support of that theory is the complaint of the cabaret owners who claim business has been particularly bad for the last several weeks.

The lack of new attractions to plug in the holes along Broadway may become acute soon and the laying down of producers because of the actors' closed shop menace is doubtless the cause. One house (Belasco) may continue dark for the balance of the season, and another house will be minus a tenant next week. Nothing was in sight for the second theatre up to today.

Several attractions with no chance for runs have succeeded in securing Broadway berths recently under guarantee contracts. But had any likely attractions been availed there is no doubt they would have been favored on regular sharing terms for bookers have their noses to the ground for new shows.

The leaders both musical and dramatic are continuing to excellent trade, with some attractions in both divisions running considerable under winter pace. Only one show is known to have actually jumped last week. "Charlot's Revue," which went to nearly $25,000 at the Times Square. At a $4.40 scale that is a record for the house and, in fact, the highest takings there for eight performances.

"Beggar on Horseback" holds its leadership among the non-musicals, the gross last week being not far from $21,000 again. "Cyrano de Bergerac" holds second place with better than $16,000; "The Show-Off" is capacity at $14,000, a figure that "The Potters" is getting consistently though without selling out; "The Outside" averaged over $13,000 at the 49th street, and should improve that pace considerably at the Ambassador, where it moves in Monday; "Spring Cleaning" hits better than $12,000 right along.

"White Cargo's" ability to draw nearly $10,000 weekly at Daly's rates it with the dramatic successes, being a show that can operate quite moderately; "The Goose Hangs High" also is a hit, as $9,000 and over at the Bijou means real trade; "Macbeth" has been able to get little at night, the afternoon trade alone being good and the show grossing about $6,500 at Equity Players 48th Street; "Mr. Pitt's second chance is little different than when the show was at the 39th Street, business at the Morosco being around $4,000, which is the guarantee figure.

Among the new attractions "Vogues of 1924" at the Shubert is easily the top candidate for real money. It opened last Thursday and went to a sell out Saturday night, the takings in four performances being reported over $13,500 or an indicated weekly pace of $27,000; "Across the Street" at the Hudson appears to have little chance, the first week being about $6,000; "Sweet Seventeen" is gaited around $5,000, but is mentioned to get another theatre after next week, "Fata Morgana" succeeding at the Hudson (moving up from the Garrick) on April 14.

"Welded" is one of the quick flops of the season and will be taken off Saturday. It started at $10,000 weekly, dropping to $7,000 the second week (last week), and the management figured it had no chance.

Going off also at the end of the week are "Merry Wives of Gotham" at the Henry Miller, which will get "Helena's Boys" Monday and "Moon-Flower," which will be succeeded at the Fulton Tuesday by "Sitting Pretty." No attraction has been named for the 39th Street to follow "Welded," but the Punch and Judy relights with "Two Strangers From Nowhere" next week.

"Rust," which started in the Village and moved to 52nd Street, moved to the Gaiety Monday under a four weeks' guarantee; "Fashion" shifted from one Village house to another, now being at the Greenwich Village theatre; "The Main Line," a Philadelphia play, was opened as a special matinee affair at the Klaw last week, and moved to the 52nd Street Monday. Both that piece and "Rust" are backed by wealthy persons outside show business.

"Artists and Models" moved from the Shubert to the Winter Garden last week is claimed to have jumped business 100 per cent over the recent going, which would give last week's gross a mark better than $26,000. "Wildflower" spurted during its last week at the Casino, getting close to $15,000.

About the best business on the subway circuit last week was drawn by "Laugh, Clown, Laugh," which approximated $12,000 at the Montauk last week; "The Changelings" got a little under $11,500 at the Riveria; "Paradise Alley" drew $11,000 at the Crescent; "Blossom Time" at the Shubert, Newark, was quoted at $10,500, about the same gross going for a company of the same show at the Majestic; Bertha Kalisch got $6,000 in Jersey City, and "You and I" the same at the Broad Street, Newark.

19 Cut Rates to 15 Buys

This week the agency mart shows that there are 19 attractions listed in the cut rates as against 15 shows which the advance price brokers are holding as buys. Of the new shows that have arrived only "Vogues" at the Shubert got a buy. The demand for the attraction in the agencies is rather strong and the brokers are handling 500 a night for four weeks with the regular 25 per cent return allowed.

There is a question whether "Paradise Alley" which is opening at the Casino and "Nancy Ann" at the 49th Street will get buys. They are trying to force a buy for the latter attraction but the brokers are holding off on it.

"Saint Joan" which has been in the buys since the move from the Garrick to the Empire dropped out last Saturday and has not been renewed.

The complete list includes "The Outsider" (Ambassador); "The Goose Hangs High" (Bijou); "Beggar on Horseback" (Broadhurst); "Kid Boots" (Carroll), "The Swan" (Cort), "Spring Cleaning" (Eltinge), "Stepping Stones" (Globe), "The Nervous Wreck" (Harris), "Lollipop" (Knickerbocker); "Music Box Revue" (Music Box), "Follies" (New Amsterdam), "The Show-Off" (Playhouse), "Outward Bound" (Ritz), "Vogues" (Shubert), "Charlot's Revue" (Times Square).

The attractions listed in the cut rates were "Poppy" (Apollo), "Runnin' Wild" (Colonial), "The Shame Woman" (Comedy), "White Cargo" (Daly's), "The Main Line" (52d St.), "Hell Bent for Heaven" (Frazee), "Hurricane" (Frolic), "Moon Flower" (Fulton), "Rust" (Gaiety), "Across the Street" (Hudson), "Mary Jane McKane" (Imperial), "The Chiffon Girl" (Jolson), "Little Jesse James" (Little), "Moonlight" (Longacre), "Sweet Seventeen" (Lyceum), "For All of Us" (Lyric), "Merry Wives of Gotham" (Miller), "Mister Pitt" (Morosco), "Welded" (39th St.), and "Artists and Models" (Winter Garden).

"Hurdy Gurdy Man" Trying

San Francisco, April 1.

During his brief starring engagement at Wilkes Alcazar, Leo Carrillo will produced a brand new play called "The Hurdy Gurdy Man," which Wilkes wants to try out before offering it in the east.

Box Office Title Is Bust

Chicago, April 1.

"In the Mystery of the Mosque," financed by A. F. Sewitt and managed by Frank Q. Doyle, closed at Frankfort, Ind., after playing one week stand and five three-day stands.

STOCK MEN FORESEE UNION TANGLE CROPPING

Stage Hands' Union Reclassifying Houses Changing to Stock Policy

Additional evidence that union tangles will interfere with a number of theatres that have in previous seasons been devoted to summer stock loomed up again this week.

Several of the theatres have been operating as combination picture and vaudeville houses and required but a minimum stage crew.

With the change of policy the union reclassifies the theatre as a legit house with accompanying demands for heads of departments, grips and clearers such as are required with a travelling attraction.

This seems to be the stumbling block with house managers and company managers claiming each other should bear the additional expenses required.

Houses that are let out on a flat rental escape this controversy in making their rental figure for the four walls. In other instances where the companies come in on a sharing basis it causes considerable confusion, the union angle being something new to the stock men.

BILLY WILSON ARRESTED

With Young Woman, For Being Noisy in Her Apartment at 2:30 A. M.

Washington, April 1.

It cost Billy Wilson, with "Irene" here last week at Poli's, $70 after being arrested in the apartment of Bertha Cable, said to be the daughter of a naval officer. The couple, following complaints because of the noise made, were arrested at 214 South Clifton terrace, a semi-exclusive apartment house here in the northwest section.

When the place was entered Wilson is reported to have been found but scantily clad, with the young girl with nothing more than her silken "underthings" on. The arrests occurred at 2:30 in the morning.

Wilson and the girl were held on a statutory charge and released on deposit of $10 for Wilson and $60 for the girl. Both forfeited.

Some doubt was expressed from the New York end as to it actually being Wilson, who is said to be a chorus man with the "Irene" company. The police say, however, they knew who "their man" was.

PUBLIC LIBRARY TIE-UP

For "Great Lady Dedlock" in Washington

Washington, April 1.

In conjunction with the current appearance of Margaret Anglin at the National here in "The Great Lady Dedlock," the Washington Public Library has arranged a special exhibit of Charles Dickens' works. Sketches and photographs of Miss Anglin and the play are also included in the exhibit.

This is conceded locally to be one of the neatest tie-ups put across, Miss Anglin's play being founded on a work of Dickens being the groundwork for the scheme.

'BATTLING BUTTLER' CHANGES

Billy Lynn has succeeded William Kent, who withdrew from "Mr. Battling Butler" last week, and Flora Lee has taken the place of Mildred Keats in the show. Several members of the cast are said to have taken cuts, but the report that the salaries of the chorus were sliced is incorrect.

Kent has signed with Arthur Hammerstein for "Rose-Marie," due Labor Day. Meanwhile he will return to vaudeville.

Mrs. Geo. M. Cohan's Operation

Mrs. George M. Cohan underwent an operation at a private hospital Sunday. There is no danger. Mrs. Cohan is a sister of Mrs. Sam H. Harris.

CHORUS BOY'S APPRECIATION OF "KID BOOTS'" ATTENTION

New York, March 27.

Editor Variety:

Through Variety is about the only way I know of to publicly thank Eddie Cantor, Mary Eaton and all of the "Kid Boots'" company at the Earl Carroll Theatre for their interest in and attention to me.

I was gassed during the war, and it weakened my health. I am about to go to the Adirondacks with the hope that I can recover from tubercular trouble.

I was a chorus boy with the "Kid Boots" show, and needed an operation. I have had the operation through the kindness of Dr. Jerome Wagner. Dr. Wagner donated his skilful services for me through Mr. Cantor bringing my case to his attention.

The "Kid Boots" company made it possible for me to go to St. Bartholomew's hospital, and they have made it possible for me to go to the country.

Mr. Cantor, Miss Eaton and all of the company treated me as though I were a star, instead of a chorus boy. I am afraid to commence to mention all of their names, in case I should overlook any.

But I want to thank them all, and I don't know how. I hope I will regain my health and be able to thank them in person when I am fit.

I'm sorry I can't express all of my gratitude for all of their kindnesses and what they have done for me.

WILLIAM MAGUIRE.

MME SIMONE GOING BACK

Trouble Over "Open House" Play—Gaiety Engagement Ends Tour

Mme. Simone, the French actress, who is now playing special matinees at the Gaiety, will probably return to France at the end of her present engagement.

"Naked," the Pirandello play, with an English-speaking company, including the star, will not be done.

It is reported there has been a disagreement over "Open House," the Samuel Ruskin Golding play which tempted the actress to come to this country, and as a result of which she has decided to return to France after her Gaiety engagement.

Golding advanced $1,600 to get Mme. Simone over here and has spent a further $3,500 in preliminary promotion for her American tour.

JUDGMENT UPHELD

Actress Taxed $2,048.37 by John Robbins Co. for Costumes

Los Angeles, April 1.

The Second District Court of Appeals has upheld the judgment against Trixie Friganza for $2,048.37 secured by the John Robinson Co.

The amount was for the costumes of "Poor Mama," which was rehearsed here five years ago, but never opened. When the bill was first rendered, Miss Friganza turned it over to Thomas O'Day, who was interested in the production. He died before it was settled, while the court refused to hold his estate liable and gave judgment against the actress.

The costumes were not alone for the star, but also for other members of the company.

G. F. WESTMORELAND'S TRIAL

Washington, April 1.

Mrs. Grace Foster Westmoreland, the 20-year-old Ziegfeld "Follies" girl, left behind through illness and who is accused of robbing her benefactress, a woman government employee, goes on trial in Rockville today.

Mrs. Westmoreland had a bad break in endeavoring to get bail. One couple living in Rockville, where the offense is alleged to have occurred, first offered to put up the necessary bond and have the chorine remain with them until time for the trial, but later withdrew the offer. Another couple, however, came to the rescue, and the girl has been at liberty under $300 bail furnished by Mr. and Mrs. Offutt, who have cared for her.

FILM STAR CONTINUING

In spite of reports to the contrary, Clara Kimball Young in "Trimmed in Scarlet" will remain on the road indefinitely.

The film star has decided to keep going, although business at some stands has been poor.

The salary cuts suggested by Jos E. Shea, manager, have not been accepted by members of the company and numerous cast changes will be made. Last week Dwight Meade took the place of Harry Bannister in the lead.

"Eyes" for N. Y. April 21

"Innocent Eyes" will continue at the Apollo, Chicago, until April 19, when it will come to the Winter Garden to succeed "Artists and Models." "Eyes" will be followed by "Wildflower" at Chicago April 20.

3 DIFFERENT STUDIOS PAID FOR 'THIEF' DESIGN

Scenic Unions Regulation Brought Into Action—Unlimited High Fees Allowed

The regulation requiring payment for scenic sketches and models is in a fair way to eliminate indiscriminative ordering of designs. A recent instance of the high cost of such practice bobbed up when three different studios were asked to submit designs and models for the stage dress to be used for "The Thief of Bagdad" at the Liberty.

Harry Buckley, general manager for Douglas Fairbanks, was apparently unaware of the rule and secured models from the H. Robert Law Studio, John Wenger, and Willy Pogany. The latter's designs were accepted, but Buckly was required to pay $600 to Law and $40 to Wenger before the scenic artists' union would permit Pogany to make the sets. The fees for the designs are the highest on record. It was stated the studios were permitted to submit a bill for any amount desired, there being no limit rule.

The scenic union last summer took in most of the studio owners after establishing a regulation no settings could be turned out in union shops unless from sketches or models by union designers. The owners do most of their own designing. There was some feeling on the matter on the part of the studio people at the time, but protective measures, such as stopping producers from ordering designs without compensation and awarding the contracts elsewhere, appears to have completely satisfied the "union owners."

The union now has a claims and adjustment department. A card index is kept, each studio filing a card when asked to submit a bid or designs, with the details of the transaction, including a memorandum of whether a contract was made. The date of the cards shows precedence in case of a dispute between two or more studios. Some difficulty is said to have arisen over the changing of titles, cards being filed for the same show, but under different names.

MISSION PLAY SERVICE

Memorial for Deceased Members of Company

Los Angeles, April 1.

Memorial services were held at the Mission Church, San Gabriel, for the 40 players of the Mission play who have died within the last 13 years. John Steven McGroarty, author producer, conducted the services held for the departed players, who were of 14 different religious beliefs.

For the first time at a service here the Georgian chants were rendered by a selected chorus of the Mission Play singers led by William Herwig.

Special "Bat" Co. for Boston

Harold Hevia, who has taken the Arlington, Boston, on a short term lease, is in New York organizing a special company of "The Bat," with which he will open the Arlington on Eastern Monday at popular prices.

INSIDE STUFF

ON LEGIT

The rehearsals for the revival of "Leah Kleshna," due at the Lyric, New York, April 21, are said to provide a good deal of fun for some of the players, particularly the male leads—William Faversham, Lowell Sherman and Arnold Daly.

Arnold Korff, the American who was brought up in Austria and won considerable standing there as an actor, takes issue with the others about direction. He can not understand the difference on this side of the water. Korff told the others that when a German director instructs players they stand at attention and do as told. That brought a quick retort from the Americans, who gave Korff something of the "bird," and explained when they believe the director wrong they do not hesitate to say so.

Wilmer & Vincent's season in the legitimate has been about fifty-fifty. The firm turned a neat profit through their interest in "The Gingham Girl" last year and this (though losing with the No. 2 company), but were badly nipped with "Helen of Troy, New York," being in the box for about $53,000. There were two companies on tour, both now in the store house. "Helen" lost in all around $70,000, the remaining $17,000 loss being sustained by the original producers, Rufus LeMaire and George Jessel. Wilmer & Vincent, however, will win some of the loss back, having Queenie Smith under contract for a term of years. At present she is farmed out to Comstock & Gest for "Sitting Pretty," and the managers are making $400 weekly from the "farming."

The Boston "Post" has started a biography of Morris Gest in its Sunday edition, the story being titled "From Immigrant Boy to 'Miracle' Man." The first installment, running about a page and a half, appeared last Sunday. Gest's signature appears at the head of the yarn, but it is being written by Thomas Brady of the "Post" staff. There will be six installments in all.

W. A. Brady has become a radio nut. He remains at home most every evening, claiming that radio is hurting show business, any way, and he might as well enjoy himself. Being in the enthusiasts' stage of listening in, Brady attempts to catch everything there is in the air. Frequently he telephones the Playhouse: "Send up the electrician, this thing's out of order."

Eugene O'Neil refused to change a line of "Welded" when it was being produced. After it opened at the 39th Street he repaired to his place in Connecticut, declaring the play must be "as is." The closing of "Welded" Saturday, after three weeks on Broadway, is something of a surprise, although business started dropping after the first week.

A visualization of the "pick up" with the woman of the streets might have supplied color that would have given the play a better chance. However, the oft-repeated declamations of the leading characters—"I love you" and "I hate you"—exasperated not a few in the audience. One of the players heard a man out front swear: "If he says that again, I'll throw a chair at him." Another patron exited after the first act, asking the doorman: "Where is that guy O'Neil? I'd like to sock him good." His complaint, too, was in protest over the love and hate lines.

Maurice de Feraudy, the Comedy Francaise star, who appeared at the Fulton, New York, last month for two weeks, drew surprising business, crossing nearly $24,000 on the engagement. The first week's takings were around $9,000, the second week jumping to $14,500. De Feraudy was cheered at some of the performances, and he is a likely business prospect when returning to this side next season.

Wendell Philips Dodge managed the French star for the New York engagement. De Feraudy did not intend to appear here, but Dodge, while in Canada handling the Grand Guignol, learned of De Feraudy's bookings there and arranged by cable for a metropolitan showing.

Critics on monthly or semi-monthly publications and those printed some weeks in advance are sure taking chances in predicting the runs of Broadway plays. Alexander Woollcott called attention to that in his Saturday column in the "Sun," taunting Ludwig Lewisohn for the latter's dramatic comment in the current "Nation." Lewisohn, in treating of "The Show-Off" and "We Moderns" said the former would go over the heads of American playgoers, indicating a short stay, while of the latter piece he believed would have a long run. The "Nation" appeared on the stands on the eve of "We Moderns" being carted to the storehouse after a run of three weeks. "The Show-Off" is aimed for capacity indefinitelyl.

Alex was in fine humor and form, not forgetting himself: "It would ill become a reviewer who sadly predicted the early death of 'Wildflower' to jeer delightedly at any colleague's similar misadventure, but it does become us all to do a little snorting at the kind of sleazy thinking about the theatre of which the review here dissected is a fair sample" (meaning Lewisohn's).

Woollcott's reference to "Wildflower" was his own prediction that the show would quickly pass on. That rankled in the breast of Arthur Hammerstein, and not long ago when his production of "Wildflower" reached a year's run, the inserted extra advertising in the dailies, showing up Alec, almost putting his fingers to his nose. "Wildflower" ended its run last Saturday with a mark of 60 weeks at the Casino.

Adverse comment has been heard of the manner in which Equity notified its membership of the nominating meeting Friday at the 48th Street theatre. Letters dated March 25 were received as late as March 27 for the following day's meeting while many members in New York are alleged not to have received any notification, with the meeting resulting in an attendance of about 500, indicating, members say, that members friendly to the present administration were properly advised.

Effie Shannon, Violet Heming, John Craig, Robert Wade and George LeGuerre were named as the nominating committee, with the executive officers ex-officio. The executive offices and 16 Councilmen are to be voted at the June election. It is not expected the commitee will name other than the present executives for re-elction or that there will be an opposition ticket.

A couple of incidents occurred at the meeting, outside of the laid out routine. One member wants to know "Is it absolutely necessary to call a strike even if the managers do refuse to accept the Equity terms?" but this was side-stepped through the chair remarking, "The matter is in the hands of the Council and their plans are not to be divulged."

Another question resulting in something of a tumult was when a member stated he believed all officers of Equity should be American, native born or naturalized. It seemed to arouse the English section but the first speaker mentioned he had been an Englishman but is now a naturalized American.

The English and Americans took sides on the question and until the young riot was subdued, it was quite active.

Despite that last year Equity announced it had abandoned big benefits as there was no money in them for the organization, although the Metropolitan's Equity benefit grossed some $35,000, Equity is to give another show at the Metropolitan, New York, April 27.

A story in this department some weeks ago of Requel Meller having her parents closely guarding her got a laugh in France. Over there they say Requel is now about 40 and as she has been divorced for some time the French think Requel is capable of looking after herself.

"GIRL'S" ONE SHARE

Buzzell on One Side, Danlor, Inc., Wins Point

Samuel Jesse Buzzell, lawyer, and brother of Eddie Buzzell, who is returning to "The Gingham Girl" cast, lost a point in his suit against Danlor, Inc., sponsors of the show. Buzzell is suing on a contract for one share of stock.

It was originally referred to a referee for adjudication, but Kendler & Goldstein, for the defendants, have asked for a stay of the reference pending their appeal.

They agreed to post a $3,000 bond and deposited the share of stock in litigation with the New York County Clerk. Buzzell was insistent that the matter go to the referee, but a decision yesterday held for the Danlor, Inc.

NO. 2 "S., I. & M." CLOSES

The second company of "Sally, Irene and Mary" completed its tour at Albany, N. Y., Saturday.

Barlow Granted $1,250 Verdict

A verdict of $1,250 by default was granted Reginald Barlow in the city court before Judge LaFetra against Lee Kugel.

The latter sold Barlow a half interest in the road rights to "Old Lady 31" for that amount, but failed to produce the play. Barlow was also engaged to act in the production at a salary of $300 weekly.

Kendler & Goldstein represented Barlow.

"So This Is New York," Musical

A new musical show is now being whipped into shape by Frank Cosgrove. It is "So This Is New York," opening at the Premier, Brooklyn, April 21, for a week.

An all-colored troupe will also be operated by Cosgrove this summer under canvas through the Eastern territory.

Egan's "Zeno" in L. A.

Los Angeles, April 1.

"Zeno" is to have an extended run at Thomas Egan's Little Theatre.

He will take over the original production and several members of the cast for the Western showing.

Have you read the World's Worst yet?

Times Square Daily

Sample copy for 2c stamp (not a canceled one either)

154 West 46th Street, New York City

ERLANGER BUYS STOREHOUSE

The 7-story warehouse at 447-9 West 49th street, built some years ago by the Philips Estate for A. L. Erlanger and since leased by him, was purchased this week by Mr Erlanger, through Thomas J. Gillen, for a reported price of $275,000.

Joseph Bickerton, Jr., represented the purchaser.

ROMBERG'S DIVORCE

An interlocutory decree of divorce has been awarded Mrs. Eugenie Romberg from Sigmund Romberg, the composer.

The plaintiff alleged infidelity. The Rombergs were married November 27, 1908.

Colonel Thomas B. Felder, of Felder & McCrossin, represented the plaintiff.

REVELL DINNER APRIL 27

The Friars' dinner to Nellie Revell at the Hotel Astor has been definitely set for Sunday evening, April 27.

ZIEGFELD WANTS FARRAR

Flo Ziegfeld is reported after a singer and may secure Geraldine Farrar for the new "Follies."

Lawrence Musicians' May 8 Ball

Lawrence, Mass., April 1.

Elaborate preparations are being made for the annual ball of the Musicians' Union, Local 372, A. F. M., which is scheduled to be held in the Winter Garden ball room, Lawrence, Mass., on Thursday evening, May 8.

The members of the executive committee are John P. Millington, chairman; Francis E. Griffin, secretary, and Bernard A. Miller, assistant secretary.

Mary Newcomb Leaves "Weeds"

The place of Mary Newcomb, as leading woman in "The Garden of Weeds" has been taken by Lola Fisher.

A. H. Woods exercised an option on the services of Miss Newcomb. The Leon Gordon drama went into rehearsal Monday.

"Climax" at Cort, Chicago

Chicago, April 1.

W. J. Locke's play, "The Climax," starring Guy Bates Post will succeed "We've Got to Have Money" at the Cort, April 5.

Drama's Stock Try-Out

A new drama entitled "Intuition" by Col. Jasper Ewing Brady will be given a try-out by the Alhambra Players, Brooklyn, April 14.

FLORENCE FAIR

Who has been playing Juliet and Ophelia, with E. H. Sothern, following the temporary retirement of Julia Marlowe.

Mr. Sothern, in the statement issued by him concerning Miss Marlowe's illness, said:

"Miss Fair has just played 'Juliet' and 'Ophelia' with distinguished success."

To play opposite the eminent Mr. Sothern is truly epochal for a girl as young as Miss Fair, in her earliest twenties and with but three years to her professional career so far.

Miss Fair has appeared in support of John Drew, also with "Clarence" and "The Bat," besides some brief picture playing.

TEXAS ONE-NIGHTERS COMPILED AS OF TODAY

Towns and Theatres—Other Stands No Longer Playing Legit

Kansas City, April 1.

Milton T. Middleton, business manager of "The Bat," which recently played the one-nighters in Texas, has compiled a list of playable theatres in the Lone Star state.

The towns and theatres are:

Gainesville—Opera house.
Denison—Rialto.
Wichita Falls—Olympic and Majestic.
Waco—Auditorium.
Austin—Hancock opera house.
Beaumont—Kyle.
Port Arthur—Elks theatre.
Galveston—Grand opera house.
Yoakum—Grand.
San Antonio—Majestic (road shows Friday and Saturday).
Houston—Majestic (road shows Tuesday).
Dallas—Majestic (road shows Monday only).
Fort Worth—Majestic (road shows Tuesday only).
Bay City—Grand.
Victoria—Opera house.
Cuero—Dreamland.
Beeville—Rialto.
Bryan—Palace.
Corsicana—Ideal.
Mexia—Opera house.
Stephenville—Majestic
Brownwood—Lyric.
San Angelo—Lyric.
Sweetwater—Palace.
Abilene—Queen and Mission.
Eastland—Connellee.
Bonham—American.
Paris—Grand.
McKinney—Pope.
Navasota—High School auditorium.
Taylor—High School auditorium.
College Station—Guyan Hall.
Palestine—Temple theatre.
Lufkin—High School auditorium.
Tyler—High School auditorium.
Longview—Rembert.
Marshall—Grand.
Ennis—New school auditorium.
Jacksonville—Dorbandt.
Athens—Dixie.
Texarkana—Grand and Arkansas High School auditorium.
Childress—La Grande.
Clarendon—Pastime.
Amarillo—Fair, D. and I. theatre and Auditorium (3,000).
Vernon—More's theatre.
Big Springs—R. and R. theatre.
Colorado—Best.
Mineral Wells—Grand.
Denton—C. I. A. College auditorium.
Temple—Temple theatre.
Georgetown—College auditorium.
Cleburne—Yale.
Dalhart—Mission.
Chillicothe—School auditorium.
Lubbock—Grand.
Plainview—Dandy.
Brownsville—Dittman.
Corpus Christi—High School auditorium.
Knigsville—Kings Inn.
McAllen—High School auditorium.

Mr. Middleton says of the following cities which at one time were counted among the regular night stands:

Sherman, no theatre, turned into a garage. Greenville (Southern Enterprises) against legitimate; Sulphur Springs, theatre burned; New Braunfels, closed indefinitely; San Marcos, closed indefinitely, Brenham, closed (condemned); Hillsboro, no house; Waxachie, no hall.

He also gives the following information: "Dallas has City Hall auditorium seating 1,400, small stage; Fort Worth, Chamber of Commerce, 1,500, small stage; San Antonio, Beethoven Hall, stage and seating about 1,500."

GRACE MOORE ENGAGED

Prima Donna of Music Box Marries Biddle of Philly

The engagement of Grace Moore, prima donna of the current "Music Box Revue," to George Biddle, a member of the Drexel-Biddle family of Philadelphia, was announced Monday.

Miss Moor acknowledged the engagement, but said the wedding would not take place until after she had made her debut with the Metropolitan opera company.

Just before the Biddle engagement came the announcement that Thos. M. Robertson is engaged to marry Cordelia Biddle Duke, widow of Angy H. Duke, who was drowned.

RECORD OF STOCK SUCCESSES SHOW PROPER METHODS WIN

Sagacious Management Does Most—Jim Carroll, Gene Lewis, W. H. Wright and Sam Taylor Outstanding Examples

The present season has offered proof that sagacious policy and management are the dominant things in stock, regardless of location, clientele, tradition and, even to a certain extent, company and financial backing. There have been several instances of stock managers making a success of it in towns and theatres where "black cat" luck heretofore seemed to pursue similar endeavors.

The various enterprises of Jim Carroll, now regarded as one of the biggest men in the stock field, are an example. He opened this season with companies at the Opera house, St. John, and Academy, Scranton. In both houses for several years stock success had been a thing often striven for but never reached. With a company at the City, Roseville, N. J., besides, Carroll (not according to his press department, but from outside sources) has scored a record-breaking success at all three.

This was accomplished, not by three-sheeting big "names" or trick methods, but by steady advertising, house-to-house canvassing and appeal by clean plays.

Another example of a clever manager overcoming the obstacles of a supposedly unlucky theatre is the success registered by Gene Lewis with the Olga Worth Players at the Lyceum, Memphis, heretofore the worst sort of bugaboo for stock. Opening last summer, Lewis experienced three or four losing weeks before he got going, but stuck to it and largely by ingenious methods built up a steady and profitable patronage.

One losing week in an entire season was scored by the Warburton Players in their most successful year at the Warburton, Yonkers. They will close in April and move to Cincinnati. The Warburton, too, an old, ugly and hot theatre, had generally proved to be a distastrous stand for stock, but Sam Taylor, managing the company, found ways to overcome obstacles.

The success made by W. H. Wright when he changed his policy at the Lyceum, Pittsburgh, after dropping $14,000 earlier in the season, has already become stock history. There are several other instances of modern exploitation and study of an audience's wants.

NO BARE LEGS FOR AMATEURS

Springfield, Mass., April 1.

No bare legs will be allowed in the performance of the "Springfield Follies," a local amateur production at the Broadway this week. This edict was issued by the Chief of Police.

The performers must also give some assurance that their clothes will stay on according to Policewomen Mary F. Lathrop and Elizabeth O'Connor.

A WHITING TWIN DIES

Los Angeles, April 1.

Mary Ann Whiting, the six-weeks old twin daughter of George Whiting and Sadie Burt, died about two weeks ago at the home of Whiting's parents in Hollywood.

The other daughter is doing well.

CARROLL STOCK'S "BAT"

Newark, April 1.

Tom Martelle has been engaged by the Carroll Players this week as guest star to appear in "The Fashion Girl" at the City, next week.

The Carroll stock will do "The Bat," said to be for the first time in stock. Just what the final figure was for the champ mystery play is not known, but it was originally offered the City people at $900 for two weeks.

DULUTH CLIMATE ATTRACTS

Duluth, Minn., April 1.

A season of summer stock will open at the Orpheum here in May, with Manager Furni in charge. A company is being recruited from road show applicants.

Many of the players here during the year have expressed a desire to remain during the summer due to the cool weather.

ATLANTA'S TWO STOCKS

Baldwin Organizing New Company with Joel and Lytell as Leads

For the first time in many seasons Atlanta is to have an opposition stock to the Forsyth Players.

Walter Baldwin is now in New York organizing a company which is scheduled to open Easter Monday. Because of business reasons, he says he will not divulge the name of the house.

Clara Joel and John Lytell have signed to head the Baldwin company. Both are strong drawing cards in that territory.

HARTMAN CO. CLOSED

San Francisco, April 1.

After 13 weeks, Ferris Hartman and his light opera company closed at the Casino Saturday. Paul Steindorf was associated with Hartman in the enterprise.

Business was light at first, but after a few weeks improved, followed by a slump.

STOCKS

Another angle on the Leonard Wood stock "bust" in Washington was Wood contracting with the American Play Company for "The Lullaby" for use with Florence Reed starred.

When the script arrived there was an additional $133 tacked on for some extra performances given of some other play. Because of this, Wood never lifted the script and Miss Reed brought one of her own down, which was used for the rehearsals.

Fulton Brylawski, attorney for the American Play Company here, went to the theatre last Wednesday and told them that he was going to close the house because of their failure to pay royalty. Wood's manager said, "Go ahead, you'll save us money if you do."

Brylawski didn't carry out his threat, the "Daily News" slapped the attachment Friday and now the American Play Company is listed among those "wondering"!

Grace Anderson, who has made several attempts to land a stock adjacent to Broadway, is reported in negotiation with the management of the Grand opera house, New York, to take over the theatre for a summer stock season. The house with its large capacity, Miss Anderson figures, could permit her to organize a good company and offer good bills at 50c. The house is located in a thickly populated neighborhood in the west side section of Chelsea.

The current policy is pictures and vaudeville, the latter booked through an independent agency.

An echo of last year's stock promotion scheme to erect a natatorium on the site of the present Garden Theatre, Buffalo, was heard this week when William J. Dunn was arrested in New York and returned to Buffalo on a grand larceny charge. The complainant in the present case is said to have invested $1,000 in the scheme. A number of other investors are reported to be contemplating similar action.

Alice Davenport has joined the Century Players at the Auditorium, Lynn, Mass., succeeding Isabel Ross. Edward Lattimer, with the Century Players, was out of the performance of "Wedding Bells" last week owing to the death of his father in Philadelphia. A. Guy Caldwell played Lattimer's role.

Isabelle Randolph has left the Woodward Players, where she was leading lady. Manager M. W. McGee hereafter will have two members—Marcia Byron and Grace Huff—alternate in leading parts.

After five weeks the Arthur Leslie Smith stock at the Hudson, Union Hill, N. J., closed Saturday. This is the third stock tried at the house this season.

Isabel Ramdolph severed her connection with Woodward Players in Detroit last week with 61 characterizations to her credit since Dec. 3, 1922.

Minna Gombel succeeds Clara Joel as leading woman with the Saenger Players at the St. Charles, New Orleans, April 27.

North Brothers' Stock opens at Sun's, Springfield, O., for a 10-week run April 21.

LITTLE THEATRES

Students of the dramatics class of the Binghamton Central High School appeared in "The Finger of God," a one-act play, on two occasions last week at the Parlor City institution. The play, which has been rehearsed in class only, was given publicly at the school by one group on Tuesday afternoon and by another on Thursday afternoon. "The Finger of God" is about a man who says not even the finger of God can prevent his absconding with several thousands of dollars from the bank in which he is employed. Conscience in the form of a girl employee in the bank appears in a beam of light and is present during most of the play. She disappears at the end. Conscience stricken, the man changes his mind and turns toward an honest life. In the first group were Kenneth Space, Robert Bliss and Florence Andrews. Chester Wilcox and Jean Russell directed the play. Richard Shingledecker, Raymond Doolittle and Selma Friedlander were in the cast in the second group, Burton Babcock and Emma Thompson handling the directing end of it. A third group gave the play before the convention of the New York State Federation of Women's Clubs at Sydney, N. Y., on Monday afternoon. The Binghamton Central High School will enter the play in the State-wide contest in dramatics to be held soon at Ithaca.

Society in San Francisco has turned to show business for a new thrill. Last week a bunch of notables from the "400" colony down the peninsula at Burlingame put on the grease paint and with the permission of the Players Club here, a semi-professional organization, staged two performances of a program of three one-act plays.

The society actors drew a fashionable crowd that filled the Players Club to capacity and the receipts were devoted to the Players Club fund.

The first offering was "Aria da Capo" in the cast of which were Templeton Crocker, Mrs. Parmer Fuller, Baldwin Wood, Hobart Furman and Harry Crocker. "The Sweetmeat Game" came second, played by Mrs. Joseph Tobin, Cyril McNear, Kenneth Monteagle and Harry Crocker. For the closing act Lord Dunsany's "A Night at an Inn" was staged by Templeton Crocker, Harry Crocker, Eddie Clark and Parmer Fuller.

Students of the Huntington Park union high school, Los Angeles, belonging to the glee club and orchestra last week staged, in the school auditorium, "The Marriage of Nannette," a comic opera written by Louis Woodson Curtis, head of music work at Lincoln high school.

C. Elizabeth Abendroth directed the staging of the opera with the leading roles being enacted by Margaret Bretschneider, Edna Warnack, Walter Wiley, Eugene Ford and Louis Steffenson.

The scenery was designed by William Robertson with the lighting effects being arranged by Elizabeth Gleason, head of the school's art department. Two performances were given with the attendance being capacity. It is expected that additional performances will be given later in the month.

The Hedgerow theatre at Rose Valley near Philadelphia is organizing a Sunday night club before whose members special performances of plays, old and new to its repertory, will be given from time to time during the second season which opens April 12, with Hermann Hagedorn's "The Heart of Youth."

Jane Cowl and Rollo Peters, playing at the Adelphi, beginning April 21, will be guests of the Hedgerow players at one of the first club meetings, and will see any production in the repertoire of the Hedgerow company, which they may select. At another meeting, "The Hero" will be presented in honor of its author, Gilbert Emery who will be present, and at a third there will be a performance of Gustav Wied's Continental comedy, "Two Times Two Equals Five."

One of Washington's amateur actors fainted from apparent stage fright during the recent performance given under the direction of the Young Men's and Women's Hebrew Association. Jascha Heifitz fell unconscious on the stage and the audience, which was one of the largest yet attracted to the annual musical shows of these combined organizations, became considerably excited. They were calmed by a speech from another member of the cast, Heifitz regained his composure, continued with the rest of his role and through his grit demonstrated his ability and overcame any effect his collapse may have had earlier in the evening.

The dress rehearsal of this year's Mask and Wig show will take place April 6, in the Forrest theatre, Philadelphia, preparatory to the extended trip which this University of Pennsylvania dramatic organization is taking this season.

The first public performance of the show, entitled "That's That," will take place at Lancaster April 8. After that performances will be given in Pittsburgh, Detroit, Cleveland, Washington and New York. The regular Easter week engagement at the Forrest theatre will, therefore, not open the Mask and Wig season, as usual, but come at the closing of it.

Presentation of "The Boomerang" was given by the Butler College Dramatic Club at English's opera house, Indianapolis. Prof. Rollo Tallcott of the college faculty coached the cast. A. Wayne Reynolds, Catherine Cavins, James Morgan and Mary Anne Miller had leading parts. Others in the cast: R. H. Orner, Russell Dawson, Winston Reilly, Fred Schultz, Horace Storer, Jerome Bash, Lawrence Henderson, Constance West, Mildred Stilz, Lucile Hodges, Louise Padou, Eleanor Mueller and Georgia Osborne.

"The Plastered Duchess," a burlesque of "The Duchess of Padua," produced by the Dramatic Society shortly before, was given by Brown students at the college in Providence Thursday night before a large audience. The proceeds were donated to the Students' Relief Drive at the university. The members of the cast were: Q. J. Reynolds, P. L. Voelker, T. L. Johnson, N. Weinstein, H. P. Metzger, F. B. Hurt, N. R. Underdown, J. G. Gude, E. R. Place, E. Eisenber, R. Hannan A. L. Laudati, M. Apple, P. D. O'Brien and J. J. Conners. The play was written by F. O. Hough, J. J. Konk and F. T. Bowers, Brown students.

"Friendly Enemies" will be presented by the Methuen (Mass.) Community Club, under the auspices of Methuen Post, American Legion, in Nevins' Memorial Hall, Methuen, April 28. The presentation is the first of a series of plays to be given during the next few months, the proceeds to be devoted to the fund for a new Legion building.

The play is under the personal direction of Thomas P. Quinlan, and the cast includes Mary Donohue, Caroline Richardson, Marjorie Shoesmith, John Fay, Alla Flye, Harry Law and Thomas P. Quinlan.

For their big dramatic production this year members of the Santa Clara (Calif.) University Players will stage "Everyman" in the university theatre this week for two performances.

According to announcement "Everyman" will be staged with elaborate scenery, electrical affects and costumes. Rev. George Gordon Fox, S. J., has been personally supervising the rehearsals.

The cast is to include many of the Santa Clara students who have won recognition through their work in "The Passion Play of Santa Clara," which was produced last year.

The newly organized dramatic club of the Young Men's and Young Women's Hebrew Association of Schenectady, N. Y., gave its first entertainment at Red Men's Hall in Schenectady, N. Y., last week. A feature was the presentation of the sketch, "The Way of a Man," written by Henry Gordon Diamond, director of the club. The following took part: Henry Gordon Diamond, Abe Miller, Nan Provda, Rose Miller, Alex Newman, Al Goetz and Zoltan Newman. Vaudeville specialties were given as part of the program.

A royalty fee of $40 is charged for the presentation of "Nothing But the Truth" by amateur theatrical societies. The William Collier-Victor Mapes farce is one of the most popular of Broadway successes in the Little Theatre field. It has been in particular demand by high school dramatic associations this season and the royalties from that source must have amounted to a tidy sum.

The annual play by the graduating class of the Lawrence (Mass.) Evening High School will be given April 3, while on the following evening the class will present another play, as has been the custom for many years. The annual class play will be "The Thirteenth Chair," while the closing presentation will be "The Girl in Waiting."

The Masque of Troy has been given permission to broadcast George Ade's comedy, "The County Chairman," from radio station WHAZ, at the Rensselaer Polytechnic Institute in Troy the fore part of this month. The Masque has broadcasted from WHAZ several times before, both in full-length plays and one-act playlets.

The Dramatic Club of the Poughkeepsie (N. Y.) high school will give "Mr. Pim Passes By," in the school auditorium on May 2. John Wright of the high school faculty is coach of the play. The cast consists of Margaret Hughes, Elizabeth Dow, Stephen Becker, William Dore, Mary Johnson and Janet.

Clara Mahr, Lester Noer, Gordon Leonard and Mary Hill had leading parts in "The First Lady of the Land," presented twice by the June seniors of Manual Training High School, at Indianapolis, last Thursday and Friday. Mrs. Lolla I. Perkins of the faculty was coach.

"Esmerlanda," a four-act comedy by Francis Hodgson Burnett and William H. Gillette, was presented by the members of the senior class of the Glens Falls (N. Y.) high school last week. Miss Bessie R. Cowan, dramatic instructor at the school, staged the play.

The Greek Theatre Players played "Why Not?" at Wheeler Hall in the University of California last week. Harold Minger played the leading role.

"HOLY CITY" REVIVED; TO OPEN AT PRESIDENT

Washington Will See Cast of 250—Arling Alcine Rewrote and Is Staging

Washington, April 1.

The most pretentious religious spectacle ever staged in the national capital is now in rehearsal here under the general direction of the Rev. Frances J. Hurney, head of the local branch of the Catholic Actors' Guild. "The Holy City," under which title the production will be presented, is a revised version of the Clarence Bennett work which toured the middle and far west about 15 years ago.

Arling Alcine, who toured with the Bennett production and recently established a dramatic school here, has completely rewritten the script. He is staging the play for Father Hurney.

"The Holy City" is to be mounted on the most extravagant scale. Special sets, costumes and music are being readied. The cast will reach 250 players and the play is booked to open here at the President April 6 for a week's run to be followed by a night in Baltimore at the Auditorium.

The proceeds are to go to the Roman Catholic rural churches of Virginia and Maryland. Archbishop Curley of Baltimore is principal patron and the local Knights of Columbus have assumed the managerial end.

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"INNOCENT EYES" BUY WITHDRAWN; "NEW TOYS," LONG SHOT, PROMISING

Duncan Sisters Roll Up $24,000, Within $1,000 of Capacity for Week—Stay Until July 1—Many Changes in Lineup—Undress Boomerang

Chicago, April 1.

Crashing through on the 13th week of the engagement, which looked to be short-lived when it started off New Year's week, with an extra matinee (capacity on two days' notice) "Topsy and Eva" has moved into the pace-setting position of the town.

From Wednesday on, last week only, the capacity at the Selwyn prevented the California organization from piling up a gross far in excess of the $24,000 checked. There are only 980 seats in the Selwyn, the strength of the draw at $3.30 for nights, two popular matinees at $2 and one at $2.50, sell outs and turnaways were the rule.

Tom Wilkes, who fathered the prospects for the Duncan Sisters' show when others were skeptical about its chances in the east despite the huge returns in both Los Angeles and San Francisco, made a flying trip here to observe the record week get under way. There is no way of telling where "Topsy and Eva" will end its Chicago series of records. "Topsy and Eva" show signs of easily remaining here until July 1.

Two encouraging premieres drew the attention of the first nighters. Ina Claire received her customary warm Chicago reception at the Princess in "Grounds for Divorce." The hotel demand for the Princess attraction proved it's going to be an elite draw. The reviews and the second thought writings should increase the second week's sales at the Princess. Ina Claire always did have a staunch following here and, to a great degree, her latest play is well liked, doubling the possibility of a highly profitable stay this time.

"New Toys," which Lester Bryant landed from the Sam H. Harris offices on a rental proposition, showed the best signs at the Playhouse since "You and I" played there. Cut-rates were tossed into the premiere week, but a legitimate demand sprang up midweek and it's likely the cut-rates will be withdrawn. There were some valuable second-thought reviews given "New Toys," particularly by Frederic Donaghey in "The Tribune" and, where the piece drew between $8,000 and $9,000 the first week, prospects are at this writing the sales will go better this week.

Two shows made an exit. "Silence!" gave up the try at Cohan's Grand after resorting to everything to get going. Cohan's Grand is now in the darkened class, with no attraction in sight. "The Best People" plucked every possible record at the Adelphi, helping to make it a profitable first year for the new A. H. Woods house.

"Innocent Eyes" and "Scandals" were both off from the previous week, with each looking forward to the final week. The "undressed chorus" proved to be a boomerang in each attraction, for, what record figures were obtained before the city officials interfered are now being disturbed, for the curiosity-seekers won't go for fear they will be disappointed, and the other clientele doesn't want to take a chance at being shocked. The small "buys" at the Apollo are off, and the "specs" are now just buying what they need. This removes the sidewalk "spec" who was much in evidence at the Apollo the first part of the engagement of "Innocent Eyes."

Four premieres are underlined for Easter Sunday. "Wildflower" goes into the Apollo, following "Innocent Eyes." "Vanities of 1923" will be the "Scandals" successor at the Colonial. After several inferences that Jane Cowl might play a spring engagement here at the Harris, the long awaited visit of the "Romeo and Juliet" presentation was again deferred, for "The Horse Thief" is now announced as the Harris' new attraction to follow "The Nervous Wreck." Lew Fields will keep the La Salle open in "The Jazz King," making the first addition to the musical field the town has had since the early part of the winter.

The Great Northern will be relighted next Sunday with the visit of the Moscow Art Players in "Ivanoff." This will be the same date for the turning over of the Cort to Guy Bates Post. Ethel Barrymore will have the Monday night premiere field to herself (April 7) at the Harris. The Barrymore engagement will be for two weeks only.

There's considerable rumblings in the local managerial field for, with the tearing down of two theatres (Powers and Colonial), and the uncertainty of the future of Cohan's Grand, there's much guessing as to how the theatre ownerships will line-up for the new season. The visit of A. L. Erlanger this week added to the guesswork, for it is known the Erlanger offices are swinging a deal for Chicago whereby they will be able to better protect their big attractions now that the Colonial has been lost.

Last week's estimates:

"Grounds for Divorce" (Princess, 1st week). Critics went into high superlatives like they always do in this town for Ina Claire. Capacity opening Monday night, holding in big demand for entire week, striking the $15,000 gait. Promises better this week.

"New Toys" (Playhouse, 1st week). Started off to indicate Lester Bryant has picked a long shot to win. One critic openly claimed piece to be better for Ernest Truex than "Six Cylinder Love." Cut rates caused turnaways at box office where $8,500 was averaged for premiere week.

"Silence!" (Cohan's Grand, 4th and final week). Sent back to New York for repairs, not beating $8,500 on farewell week. Box office lines at curtain time looked as if cut rates were used final week. House is now dark, most unusual for this old landmark at this time of season.

"The Nervous Wreck" (Harris, 14th week). One week more to go before succeeded by Ethel Barrymore for limited two weeks' engagement. Sam Harris' new play, "The Horse Thief" opens here Easter Sunday. In failing to hit $10,000, "Wreck" another instance of where farewell performances don't offer increased sales in this town.

"Scandals" (Colonial, 5th week). Again slipped from previous week, probably not surpassing $23,000 because of poor matinee draw and failure to sell out Saturday night. House draws a profit on trade done for attraction is less expensive to operate for house at gross checked than either "Music Box Revue" or "Follies" would be.

"We've Got to Have Money" (Cort, 2d week). Remains this week only, being followed by Guy Bates Post in "The Climax." "Money" did between $4,000 and $5,000. Post's campaign will be watched for theatre now featured in big ads. Melville Raymond will handle "The Climax" campaign.

"Give and Take" (LaSalle, 10th week). Will hold for three weeks longer, opening on one nighters hereabouts Easter Sunday. Just squeezed out $9,000 again. Lew Fields in "The Jazz King" will be new attraction.

"Topsy and Eva," (Selwyn, 13th week). Biggest week of whole engagement because of extra matinee. Grossed within $1,000 of the full capacity of house for entire week. Monday night was off from capacity by $600 and remaining $400 was on Tuesday and Wednesday nights. Gross figured $24,000. Advance sale holds phenomenal.

"Sancho Panza" (Powers, 3d week). Great demand for Otis Skinner shows no sign of abatement. Little stronger than $16,000. Prospects of six crackajack weeks for this star.

"Little Jessie James" (Garrick, 4th week). Holds even business with strengthened belief that it will last well into the spring, because of the moderate operating expenses. Reported under $16,000.

"Innocent Eyes" (Apollo, 5th week). Demand at "specs" stands off, but kept going for the $25,000 gross, helped again by the big capacity for Saturday night. Will leave in three weeks.

"The Best People" (Adelphi, 21st and final week). Great engagement and big profits for both house and attraction. Under $10,000 for final week, but figured to have averaged $12,000 a week or a little better for the whole engagement. "Kelly's" Vacation" due to open Tuesday.

"Abie's Irish Rose" (Studebaker, 14th week). Frank Gazzolo's painstaking efforts to grasp every local angle again brought gross up to $17,998. "Abie" now laying plans for Memorial Day and July 4th special matinees.

"The Honeymoon House" (Central, 14th week). Little stronger than $5,000 and will be kept just as long as the cut-rates hold out.

PHILLY'S SLIGHT IMPROVEMENT; "O'REILLY," $19,000; "BOX," $26,000

Cohan Show and "Town's Talking" Gain—"Box" Having Upstairs Difficulties—"Passing Show" Dives—"Across the Street" $2,200 in Final Week

Philadelphia, April 1.

The general trend in the legit business here last week was slightly upward, although there were no notable wallops among the grosses.

Among the attractions which made conclusive gains were "Rosie O'Reilly" and "The Whole Town's Talking." The Music Box, in its first week at the Forrest, offset an upstairs weakness by having close to capacity houses downstairs. The opening was disappointing. It was the first of the big revues which hasn't gone clean at the premier. The notices, however, were on the whole the most glowing handed to a revue here this year.

One reason for the slow opening may have been the fact that there was general complaint among local theatre-goers that last year's Music Box, when seen here, was quite unlike the original New York production. The advance sale, considering Lent, is big, but it is noticeably all downstairs and unless the Music Box can overcome the weaknesses upstairs, it will not be the outstanding wallop it might otherwise have been. The show will stay at the Forrest only three weeks, notice having been posted of closing April 12, and it is understood that several of the principals have made vaudeville and other show contracts. This means the Forrest will be dark Holy Week.

Another house which will apparently be dark that week is the Broad, which offered one of its biggest attractions of the year Monday when Lionel Barrymore in "Laugh, Clown, Laugh" opened a fortnight's engagement. There is said to be no possibility of this piece staying longer than two weeks and the house has nothing further in sight for the rest of the season. Although the Broad is always an early closer, the fact of its being dark Easter week would be a real surprise.

Indications are that these will be the only houses which won't attempt the Holy Week going. There was some doubt about the Walnut, but an announcement just made that Bertha Kalish is coming April 14 in "The Kreutzer Sonata" (probably for two weeks) settles that house until about the first of May and there is every reason to believe that future bookings will be made. The retention of "Chains" for its originally allotted four weeks proved something of a stir, as this Brady show, although the only drama in town, has been doing little in the way of encouraging business. Several shows were mentioned to take over the last two weeks of this booking, but the deals were never consummated.

The arrival of the Music Box Revue dented the business of the "Passing Show of 1923" still further at the Shubert. It is strange, but many Winter Garden shows, immeasurably inferior to this one, have done far better business. Unlike the Greenwich Village Follies, it didn't wait until its third week to be hit, but began to tumble in the second week of its stay. Last week saw a further tumble. The breaks are against it for a comeback, especially with the notices given the Music Box and the rapid climb of "Rosie O'Reilly" at the Garrick.

This latter show lived up to the prophecies of the wiseacres before its arrival. After a very weak start it improved at the end of the first week, and in its second week beat the first week's grosses for almost every performance. The matinees were especially notable in improvement. Except on Saturday night, however, it never quite hit capacity. Audiences while still entirely miss-strong, upper floor off from start.

"The Miracle," Century (12th week). One of biggest sellers in agencies,

(Continued on page 15)

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (98th week). Business last week no better except in spots; takings really under previous week, bad weather affecting some attractions; "Abie" dented by conditions with count about $11,500.

"Across the Street," Hudson (2d week). If this one can recover from poor notices by critics it will fool talent. First week no indication it can last although trade picked up after Wednesday. Between $5,000 and $6,000. Little call in agencies.

"Artists and Models," Winter Garden (33d week). Switch from Shubert here accompanied by surprising jump in attendance. Claimed to have doubled recent pace with indicated gross of $27,000 or over. Cut rating.

"Beggar on Horseback," Broadhurst 8th week). Non-musical leader seems to be getting stronger, agency demand particularly increasing. Gross again not far from $21,000.

"Charlot's Revue," Times Square (13th week). Agency call here also jumping; imported show which London did not figure having chance equal to best seller in town. Remarkable gross for this house of nearly $25,000 last week.

"Cyrano de Bergerac," National (19th week). Steady box office sale from day to day has hardly dwindled and attraction should go through spring easily. Gait now quoted at better than $16,000.

"Fata Morgana," Garrick (5th week). After another week here "Fata" will get its chance on Broadway, moving to Lyceum and succeeded at Garrick by "Masses and Men." Business excellent for house of size; gross quoted over $8,000.

"Follies," New Amsterdam (24th week). New numbers and cast additions have not materially changed pace. Last week estimated around $32,000. Big money but distinctly under pace of fall and winter.

"For All of Us," Lyric (25th week). Moved here Monday and another two weeks to go, succeeded by revival of "Leah Kleschna." Hodge show has made nice profit without exceptional in business way. Around $9,000 or little less of late.

"Hurricane," Frolic (15th week). Sale extends another week and Petrova attraction may then go on tour. Recent grosses $3,500 to $4,000.

"In the Next Room," Vanderbilt (19th week) Another week listed for mystery play, getting between $8,000 and $9,000. That figure satisfactory for house, as no succeeding attraction has been selected.

"Hell Bent fer Heaven," Frazee (9th week). One of several small cast dramas going along to moderate business, but which turn profit both ways apparently. Quoted at $7,000 to $8,000.

"Kid Boots," Earl Carroll (14th week). Solid success of this musical shown in many ways, with demand for tickets never dropping. Beating $32,000 weekly, with no indication of change.

"Little Jessie James," Little (34th week). Cast changes recently aimed to pep up performance. Business reported between $8,000 and $9,000, with house share easily profitable; also claimed for show.

"Lollipop," Knickerbocker ((11th week). Held onto increase of previous week and reached $18,000 again last week. This musical seems to have the stuff and ought to run out season.

"Macbeth," 48th St. (3d week). Matinee trade only good; night business between $600 and $700. Last week's pace indicated about $6,500. Another week, Equity Players then staging "Expressing Willie."

"Mary Jane McKane," Imperial (15th week). Musical appears thoroughly satisfactory to audiences, but going to fair business. Last week's gross about same as previous week, with count of $14,000.

"Meet the Wife," Klaw (19th week). Farce success under same management of "The Show-Off." Steady draw to profit, with recent gait at $9,000.

"Merry Wives of Gotham," Henry Miller (12th week). Final week. Business jumped for time but only flash, dropping after Washington's birthday. House will get Mrs. Fiske in "Helena's Boys" next week.

"Moon Flower," Fulton (6th week). Final week here also, although another house mentioned for third move. Business here with show transferred out of Astor $8,000. "Sitting Pretty' 'next week. "Moon Flower" going to Boston.

"Moonlight," Longacre (10th week). Julia Sanderson entered cast Monday, starred. Advance sale claimed to have improved. Last week about $11,500.

"Mr. Battling Buttler," Selwyn (27th week). Cast changes little effect on this musical to date. Going along to some profit and may last until warm weather. About $14,500 last week.

"Mr. Pitt," Morosco (10th week). Reopened here after laying off week, management figuring show had chance in better location. Reported considerably improved over first presentation but business here no improvement. Did not exceed $4,000 guarantee. One week more.

"Music Box Revue," Music Box (29th week). Still turning profit, though like other high class musicals, under normal pace. Last week again about $22,000.

"Nancy Ann," 49th St. (1st week). Harvard prize play, produced by Richard Herndon with Francine Larrimore starred. Opened Monday. "The Outsider" moved over to Ambassador from this house.

"Outward Bound," Ritz (13th week). English drama should stick through spring season. Business last week under previous going; however better than $10,500 registered.

"Paradise Alley," Casino (1st week). Musical comedy produced by Carle Carlton with only fair reputation out of town. Same show has been in making for over season.

"Poppy," Apollo (31st week). Expectation for this musical to continue until June. Business nearly $15,500, which counted very good for this portion of run. Some cut rates in balcony.

"Rain," Maxine Elliot (74th week). Netting sweet profit for house and show. Pace now around $11,000, corking figure for run as long as this.

"Runnin' Wild," Colonial (23d week). Colored musical still making money. Will probably be pruned bit for balance of season; gait now quoted over $9,000. House rented especially to berth show and is considerable winner.

"Rust," Gaiety (10th week). Drama opened in Village to mixed comment. Moved to 52d street some weeks ago and shifted Monday to Gaiety. Booking reported for four weeks. Has been beating $6,000, according to claims. Is guaranteeing four weeks at Gaiety.

"Saint Joan," Empire (15th week). Little change in business since moving up from Garrick last month. Pace between $10,500 and $11,000, probably profitable both ways.

"Seventh Heaven," Booth (75th week). Draw of this holdover, "Rain's" dramatic team mate, around $9,000 weekly, figure quite satisfactory in present going. Should last until June.

"Spring Cleaning," Eltinge (22d week). One of season's leading comedy successes, although never big upstairs, smart draw on lower floor. Last week again around $12,500.

"Stepping Stones," Globe (21st week). All indications are for Stones to run through into next season without break. Like "Kid Boots," not affected during slack theatre period and beating $34,000 right along.

"Sun Up," Princess (45th week). Just question what gross this little drama can get along with. Business of late under $4,000 weekly but attraction was profitable when in Village grossing half that sum.

"Sweet Little Devil," Central (11th week). Getting some draw on location of house. Attraction appears to have suffered little through moving, with trade moderate; between $10,000 and $11,000.

"Sweet Seventeen," Lyceum (third week). Business second week about same as opening pace, approximately $5,000. Another week of guarantee period. "Fata Morgana" being booked to succeed, April 14, moving up from Garrick.

"Tarnish," Belmont (27th week). Like several other successes affect with advent of spring, this one expected to stick through season; about $7,500, with aid of some cut-rate support.

"The Chiffon Girl," Jolson's (seventh week). Better than first indications with help of liberal cut-rating. Estimated over $11,000. Another two or three weeks, house then slated for revivals.

"The Goose Hangs High," Bijou (10th week). No doubt about this comedy having landed nicely. Its steady gait of $9,000 means excellent trade in house of moderate size during Lent. Lower floor

(Continued on page 15)

GENERAL SLUMP HITS BEANTOWN'S LEGITS

"Merton" Rated Remarkable with $14,500—Six Houses Gross Only $76,200

Boston, April 1.

The business at the legitimate houses in this city last week showed a distinct slump, which was more or less general at all of the six houses which are at the present time housing legitimate attractions. The general impression around town, among showmen, was that the full effect of Lent was being felt and that the shows that were running last week with some exceptions did not come up to the standard desired by local theatregoers after a season that has been noticeable for good plays.

In the regular course of events eight houses in the town have legitimate attractions. But at present two of them are housing films, the Tremont and the Majestic, and have been for the past three weeks. This makes it possible to compare the total gross of all the houses for last week, $76,200, with the grosses of the preceding two weeks. Two weeks ago the total gross of the six houses was $98,000, and the week before that it totalled $100,500.

The show which is showing the strongest tendency in business just now is "Merton" at the Hollis. It is now on the third week and has two more weeks to go here. Business has been building and last week the gross at the house was $14,500. The show has really had the comedy drama field to itself for the past three weeks, but with the return of Grant Mitchell in "The Whole Town's Talking" to the Plymouth some competition will be encountered.

"Topics of 1923," playing the Shubert, is credited with good business for the first week. The show is reported to have grossed $23,000, which is the same business that was done by the "Greenwich Village Follies" in their last week at the house. "Topics" is due to stay at this house for two weeks more and really has the musical field to itself, for "One Kiss" at the Colonial has faile dto come through in a satisfactory manner. After "Topics," the "Chauve-Souris," at $3 top, is booked for the house for a stay of three weeks.

"One Kiss" at the Colonial did just a bit better than $13,000 last week. This musical fell sharply as concerned that which had been done by "The Music Box Revue." It is said the public hasn't gone strong for it since the opening with the critics, those who do attempt to review, not being enthusiastic and a pessimistic tip off going the rounds.

"You and I," which finished up at the Plymouth last week, never recovered from the poor business which characterized it at the opening. Never did the show gross better than $10,000, and in the final week the best that could be done was $7,500. With Grant Mitchell in "The Whole Town's Talking," the Shubert interests expect better results. This show is in on a repeat engagement, having been at the house for a couple of weeks about a month ago and doing a whale of a business, with the final week showing a gross of $16,000. Just how much of this business the show can pick up remains to be seen.

"The Gingham Girl," which played this city last season, opening at the Wilbur under the title of "Love and Kisses" and then going to New York under the present title, returns to the Wilbur, opening there on Monday night for three weeks. The house is scaled at a $2.50 top for the run, with the future doubtful. As "Love and Kisses," the show never was a sensation, but with the other title and the New York and Chicago run behind it another story may be told. "In Love With Love," which finished up at the Wilbur Saturday night, never became very strong, finishing rather lamely with $8,000.

William Courtenay's new show, "Dangerous People," turned in a very fair first week at the Selwyn, everything considered. It did a bit better than $10,000 for the week and got a break from the critics. Being a crook comedy, of course, the show is up against the effects of the grist of such shows that have been put into Boston this and last season, with the indications being that the public has had quite enough of this sort of fare for the time being.

Last week's estimates:

"Topics of 1923" (Shubert, 2nd week). Took up the pace on the first week just where the "Greenwich Village Follies" left off, with a gross of $23,000.

"One Kiss" (Colonial, 2nd week). Not such a big hit here. Credited with but $13,000.

"Dangerous People" (Selwyn, 2nd week). Credited with $10,000 for the first week at the house.

"Merton of the Movies" (Hollis, 4th week). Did $14,500 last week, which while not so strong as that of the week before was recorded as splendid for a comedy in Boston at this time.

"The Whole Town's Talking" (Plymouth, 1st week). In final week "You and I" did but $7,500.

"The Gingham Girl" (Wilbur, 1st week). "In Love With Love" on final week did $8,000.

"IRENE" DID $12,000; "RIVER'S END," $2,500

Capital Back to Theatres With "Investigations" Quieting Down

Washington, April 1.

After the "hustle and bustle" of previous weeks with events tumbling all over each other in such rapid succession as to have the Washington members of the reporter clan working some 26 hours daily, things rather quieted down with the resignation of Harry M. Daugherty and left the theatres a chance to supply the "thrills." Even this phase was somewhat discounted by the continuance of Lent, but the two musical shows in town have little to complain of at that.

Mitzi in "The Magic Ring" had a constantly mounting business last week.

"Irene" has been here so often the gross registered, although not startling, should be set down by those sponsoring the show as just what Washington will do when something "tried and true" comes this way.

Estimates for the week:

"The Magic Ring" — National. Reached about $17,500.

"Irene"—Poli's. "Steenth" visit, with one of the reviewers "panning" the cast for the indifference and mechanical performance given. About $12,000. Should be flattered.

"The River's End"—New and untried venture, which always means nothing here in the majority. No exception; $2,500.

This Week

National, Margaret Anglin in "The Great Lady Dedlock"; Poli's, "I'll Say She Is"; Belasco, Mrs. Fiske in "Helena's Boys" (new). Garrick had brief return with film Sunday night played by the Moscow Art Theatre Company.

SHOWS IN NEW YORK

(Continued from Page 14)

and the volume of business for top scale. Locations continues. Remarkable gross weekly of $45,000.

"The Nervous Wreck," Sam H. Harris (26th week). Still one of big money getters. Should outlast most of field and logical candidate to ride through summer. $15,000 now.

"The Outsider," Ambassador (5th week). Bigger house may send takings on par with dramatic leaders. Nearly $13,500 weekly at smaller 49th St., having moved Monday.

"The Potters," Plymouth (17th week). Another attraction with chance to run through summer. Built up to big money after moderate beginning. Hitting around $14,000 right along.

"The Shame Woman," Comedy (25th week). Accomplished six months' run, although first indications against more than moderate stay. Galt now about $5,000 or little less. Cast cooperative.

"The Show-Off," Playhouse (9th week). Regarded as one of greatest plays based on American life. Sell-out attraction and should extend well into next season. $14,000 weekly.

"The Swan," Cort (24th week). One of most successful comedies of foreign origin developed in years. Business continues at corking pace; gross bit under previous going, but excellent at $14,500.

"Vogues of 1924," Shubert (2nd week). Opened Thursday to excellent notices with call fairly strong. Chance for big money, attendance quickly rising to capacity by Saturday night when $4,000 was in.

"Welded," 39th St. (3d week). Final week. This drama started well; eased off second week when gross around $7,000 and management apparently decided to take no chances, closing this week. "Sweet Seventeen" may move in.

"White Cargo," Daly's 63d St. (22nd week). Getting nearly $10,000 weekly. That figure rates show with successes; turning profit both ways right along.

"PASSING SHOW" GETS SEASON'S BEST RECORD

Howard Bros.' Show in Los Angeles — "Naught Nice Girl," $1,700 and Through

Los Angeles, April 1.

After playing to $1,700 gross at the Grand avenue on the third week, Wilson Collison closed "The Naughty Nice Girl" Saturday.

It is under stood that the cast of the piece were paid in full and the house will reopen this Saturday with "The Invisible Husband," a comedy by Vincent Lawrence, which was produced in New York under the title of, "The Twist."

Other legit happenings here were the hanging up of the season's record by the "Passing Show" with Howard brothers, at the Mason, which grossed around $25,000, while "Lightnin'," at the Biltmore was close behind in its second week with about $22,000.

"Pokey," at the Majestic, claimed $7,000 on its initial week, with "Not So Fase," playing the Morosco, taking $3,500.

FRISCO RECEIPTS

"Sally" Did $62,000 in Two Weeks—"Magnolia" Gets $7,400

San Francisco, April 1.

The Flo Ziegfeld production, "Sally," proved a clean-up at the Columbia here last week, the receipts topping the initial week of the fortnight's engagement by $4,000. The first week was $29,000 and the second $33,000, the show getting $62,000 on its two weeks.

Leo Carillo in "Magnolia" at the Alcazar came next, doing $7,400, while "Whispering Wires" at the Curran pulled $5,000 on its second week, a drop of $1,000 under the first week's receipts.

The final week of the Ferris-Hartman musical stock at the Casino was a presentation of "Katinka," to $3,500.

For the current week the attractions are: Columbia, Robert B. Mantell; Curran, "Passing Show," with Howards, while at the Alcazar Carillo in "Magnolia" holds over.

SHOWS IN PHILADELPHIA

(Continued from Page 14)

ing, or else not caring for the satirical thrusts, appear to enjoy the show for the dancing. Much of last week's jump is attributable to the glowing second-thought comments in the dailies.

Although it never was able to reach the figure here that it did in Boston, "The Whole Town's Talking" did an excellent final week's business at the Adelphi and surprised by going clean on Saturday night, while several higher-gross shows failed to do so. The Grant Mitchell play, after a slow start at the Walnut, picked up nicely in its second week and then slumped sharply on the first week after its transfer to the Adelphi, following which it again took a turn for the better. If it had stayed in the Walnut, there is little question but that it would have run up nice figures in its last two weeks.

"Sally, Irene and Mary" dropped another notch at the Lyric, having been as hard hit as any show in the city by Lent. There is now very serious doubt if this show will be able to last through the spring season and until the house closes for the year. In fact, several possible successors have been mentioned in rumor which may or may not become actuality. The Lyric was one of the houses which did not touch capacity Saturday night.

"Chains" failed to quite hold its own at the Walnut, and "The Gingham Girl" in its farewell week at the Chestnut showed very definitely that its demand was finished. The Broad was dark after the two weeks of "Across the Street," which were said to be about the poorest the house has had in recent years, with the exception of last year's engagement of Mantell. The final week's gross instead of reaching close to $4,000 as estimated, is said to have been only about $2,200.

The three openings this week ought to liven things up, but only two of them are figured for real money. Barrymore should do a big two weeks' business at the Broad, and it is confidently expected that Griffith's "America" will be a big draw here, because of historic tie-up. It is set at the Chestnut until the hot weather unless business flummoxes. The third opening, "The Highwayman," with Joseph Schildkraut, has little or no advance sale but is still hopeful of drawing a big window business because of the popularity of the star. It will have tough sledding, however, in the next three weeks.

Next Monday has only one opening listed, a return engagement of the "Chauve Souris" at the Shubert to last two weeks. On the 21st the "Mask and Wig" and Jane Cowl in "Romeo" will arrive. "Topics" is now listed for April 28. "The Potters" is rumored to come to the Lyric, though no official verification is forthcoming, and it is said something will follow "Topics" at the Shubert. The Forrest was reported to have a picture after the "Mask and Wig," but now there is talk of a musical show try-out there. Persistent rumors have Cowl switched to another and larger house, but this looks impossible right now.

Estimates of the week:

"Laugh, Clown, Laugh" (Broad, first week). Two weeks only. Opening big, as is sale. House dark last week after flop of "Across the Street."

"Music Box Revue" (Forrest, second week). Weakness upstairs kept gross down sharply, but orchestra, after Monday night, went clean with exception of last two rows. Glowing notices ought to increase pace to capacity. $26,000.

"Rise of Rosie O'Reilly" (Garrick, third week). Got going after weak start and looks now as if it would live up to advance prophesies. Jumped to little over $19,000.

"America" (Chestnut Street Opera House, first week). Much expected of this Griffith film. Opening was big. "Gingham Girl" in last week down to below $9,000, but made fine record here in long stay.

"Chains" (Walnut, third week). Although only drama in town, this one didn't show any gain, in fact, fell off slightly, grossing barely $8,000.

"Sally, Irene and Mary" (Lyric, 7th week). Dropped some more last week, gross touching $14,000 mark. May not run out season here as first believed.

"The Highwayman" (Adelphi, first week). Weak opening. "Whole Town's Talking" pulled up to nearly $19,500 in last week.

TREASURERS' BENEFIT

35th Annual Sunday Night at the Hudson

The 35th annual benefit performance of the Treasurers' Club of America will be given at the Hudson Sunday night. The affair, as formerly, is in aid of the organization's sick and burial fund.

Bill Norton and Lep Solomon of the Music Box are in charge of the program, which contains a list of big names, all guaranteed to appear.

On the bill are Douglas Fairbanks and Mary Pickford, Eddie Cantor, Olsen's Band, Bert and Betty Wheeler, Florence Moore (mistress of ceremonies), John Steele, Solly Ward, Phil Baker, Santley and Sawyer, Charles Columbus and Buena Vista, Frank Tinney and Hugh Cameron, "Jessie James Boys" (Band), Fannie Brice, Clark and McCullough, Hal Sherman, O'Dennishawn and Snow, Julia Sanderson, Jack Buchanan, Willie Solar, Jack Osterman, Billy Glason, and the Avon Comedy Four.

INSPECTORS AROUND

Find Fault with Shubert and House Signs

A health inspector investigating backstage at "Vogues" at the Shubert reported conditions were unsanitary, the place overcrowded, there were too many persons dressing in the same room and the washing facilities inadequate.

Now some of the chorus boys are dressing in the 44th Street, directly across the street.

A few days following the argument with the health inspector a building inspector found the electric sign over the marquee in front of the Shubert stuck out several inches too far. Other Shubert houses were examined and the same fault was found with their signs.

"GARDEN OF WEEDS" CAST

Leon Gordon's "The Garden of Weeds" went into rehearsal Monday. The drama is scheduled to open cold at a Broadway house April 28.

The cast includes Robert T. Haines, Mary Newcomb, Llyan Tashman, Ruby Gordon, Lee Baker, Norman Hackett, Warburton Gamble, Clarence Werwent and Maxine Flood.

The company manager is Henry Cunningham. The piece will be produced by Gordon.

SELYWNS' NEXT

The only spring production announced by the Selwyns, "Dancing Mothers," will be placed in rehearsal this week. Mary Young, John Halliday and John Craig are among those signed for the show.

Edgar Selwyn and Edmund Golding collaborated in the production of the piece.

Brown's Road Show Closes

Los Angeles, April 1.

The Brown Brothers' road show, with Julian Eltinge, closed March 22 at St. Joseph, Mo. The Browns went to Chicago, while Eltinge migrated to New York.

The others, including Jacques Pierre, company manager, and Eddie Pomeroy and orchestra returned here, where the show was organized.

ENGAGEMENTS

Milton Reick, for "One Kiss" (tab).

William Balfour, Fred Rogers, Irene Taylor, Welford and Kearney, "Over the Border" (vaudeville).

Crisp Sisters, "Tidbits of 1924" (vaudeville).

BROOKLYN'S LAY OUT

Showing How Keith's Orpheum May Play Legit

Louis Werba will take charge of the Crescent, Brooklyn, May 1, the house passing to his control from that date on for 10 years.

The Crescent, controlled by Shuberts prior to Werba securing it, has one of the best possible locations, but, somehow, has not been particularly successful the last few years. It will play K. and E. combinations.

The house will be dark Holy Week, with "Irene" and "Peg of My Dreams" listed among the shows due before it changes management.

Werba is manager of the Montauk, the latter an Erlanger house. No plans have been announced for the Montauk for next season, and it is possible it may be torn down and an office building put up on the site, also a good location in the downtown business section of Brooklyn.

With the opening of the new Albee in Brooklyn about October 15, the Keith people will transfer the big-time shows from the Orpheum to that house.

It is hardly likely pictures or pop vaudeville would be placed in the Orpheum, as the capacity is about 2,000. Loew's Metropolitan, a block or two up the street, has a capacity of 4,300.

The Orpheum would more than likely become a legit combination house for the Erlanger shows if the Montauk, which has been housing them heretofore, is torn down.

"EVENING POST'S" STAFF

A number of switches and changes have been made in the theatrical department of the New York "Evening Post."

The dramatic editor's desk is still occupied by Charles Pike Sawyer, who has charge of the whole amusement department, and J. Ranken Towse is the dramatic reviewer.

A new picture editor and critic has been called from the coast in E. S. Colling, who will have a daily "Subtitles" column on the dramatic page. Another dramatic paragrapher will be John Anderson with "Two on the Aisle."

N. W. Liebler has resigned from the "Telegram-Mail" to take charge of the amusement advertising on the "Post."

BENTEL BADLY HURT

Los Angeles, April 1.

George R. Bental is in a serious condition at Pasadena as a result of having been struck by a motorcycle at the Ascot Speedway.

It is feared that in addition to a broken leg Bentel sustained both spinal and internal injuries.

Bentel is the president of the Speedway, also of the Morosco Holding Company.

NEWARK'S CUT RATES

Newark, April 1.

The Broad has tried out half rate tickets for Monday nights but the management has not been favorably impressed by the results. They have been used for "Chains," "The Lady," and "You and I." The slicing drew a full house on Mondays but failed to increase the business the rest of the week.

JOHN GOLDEN BACK

John Golden returned from Cuba yesterday (Tuesday) and will shortly begin assembling a cast for a new play by Winchell Smith, to be given an early spring showing.

DAVIS' "FIND THE WOMAN"

"Find the Woman," by Owen Davis, will be produced by Lewis & Gordon about April 21.

John Cumberland will probably be in the lead.

NEW PLAYS PRESENTED OUTSIDE NEW YORK CITY

IN BAMVILLE

Chicago, April 1.

B. C. Whitney presents Sissle and Blake, composers of "Shuffle Along," in the new piece, which is in two acts and three parts, besides innumerable movements from one to full stage and back. Sissle and Blake, Lottie Gee, who scored in a number in the former vehicle and is now elevated to leading woman status. Lew Payton collaborated in the writing of the book, but all else is credited to Sissle and Blake. Staged by Julian Mitchell. At the Illinois, Chicago.

Mr. Hez Brown.....William Grundy
Mrs. Hez Brown.....Inez Clough
Angeline Brown.....Lottie Gee
Manda.....Valada Snow
Uncle Eph.....Fred Jennings
Dobby Hicks.....Noble Sissle
Dan Jackson.....Ivan H. Browning
Shorty.....Fred Robinson
Johnnie Wise.....Russell Smith
Mose Washington.....Lew Payton
Joe Dolks.....George W. Cooper
Silas Green.....Lee J. Randall
Bookmaker.....George Jones, Jr.
Snappy.....Charlie Davis
Sandy.....Howard Elmore

"In Bamville" is part polite "white folk" musical comedy, part wheel burlesque and part production flash, with a melodramatic treadmill horse-race, but nowhere is it native negro entertainment. In net returns in amusement at the $3.30 scale it is a distinct disappointment, far from another "Shuffle Along." There is plenty of "flash" to the production, but nobody stands out in any department. The lack of a dancing punch is a particularly poignant setback.

They do everything but the things colored people do best. Probably the most emphatic applause of the evening was a minor hit, "The Walls of Jericho," sung as a sort of olio specialty in "one" by the Four Harmony Kings. This was real, and the audience responded to it with one emphatic accord. It had all the spontaniety that the rest of the proceedings lacked.

Even the music was void of a solid kick. "Bandannaland," a syncopated march done with elaborate and well-managed chorus maneuvers, is unavoidably remindful of the ballad number of the pair's former success, while the ballad called "Cupids in the Sky" is another version of "I'm Wild About Harry," or something like it. The rest of the score is melodious in an ambitious way, but distinctly away from the style of colored minstrelsy.

Lew Payton and George Bagby furnish the comedy, the former in a manner as nearly as he can make it of the late Bert Williams, the latter in a sap role. They have some funny moments, particularly Payton's scene as president of a darktown bank, but they haven't enough to carry the show, and neither dances. The absence of spirited stepping, except by a lively group of eight chorus girls, looks as though it were deliberate in a plan to make the whole piece "high toned." It is that, but the results are achieved at the expense of genuine negro spirit. The leading woman (Lottie Gee) in action and manner might be a Dillingham prima donna. Ivan H. Browning has all the posing tricks of a soulful tenor in a Winter Garden musical comedy, and Noble Sissle is a dapper version of the burlesque straight man.

All this would be well enough, but the $3.30 clientele is not drawn to colored productions that go in for elaborate spectacle and production flash at the expense of the things colored people do best. In short, it is a negro piece for the most part uninspired by the native spirit, and the effect is not very hilarious.

The production has a wealth of pretty stage pictures, particularly the finale, which has the fifty or so girls in spotless white crinolines and the stage set as a wedding spectacle. The costumes are beautiful and the staging here, as throughout the piece, is expert; but the whole business is "white folks" material, of which there is plenty and then some in the show world, and not good darky entertainment, of which there is little enough of the best. Besides, the cost of this organization must be considerable to carry. The Illinois is against the attraction in location, and the outlook does not promise another "Shuffle Along" box-office success.

Why a melodramatic horse race, done in all seriousness as the climax of a comic situation? And, above all, why a "book"? They have quite a lot of boo kthat gives the straight man and half dozen or so assistant straight men abundant opportunity to engage in dialog. Everybody apparently wanted to be a straight man in white flannels and other accoutrement of the Long Island sporting set. They talked and sang about Dixie, but the pervading atmosphere was of the colored elite in Chicago. It was worth noting that the two specialties of the Harmony Kings and Sissle and Blake, "Bandana Days," and a fascinating blues number by three of the women principals who were not listed were the applause high lights of the evening.

Rush.

GROUNDS FOR DIVORCE

Chicago, April 1.

Charles Frohman in association with the Shuberts present Ina Claire in the three-act comedy, adapted from the Hungarian of Ernest Vajda by Guy Bolton. Staged by Bertram Harrison. Two unpretentious sets are used. Ten people in cast. At the Princess, Chicago, opening March 24.

Marte.....Glady Bugess
Marianne Regnault.....Cora Witherspoon
Felix Roget.....H. Reeves-Smith
Denise Sorbier.....Ina Claire
Labelle.....Deering Wells
Maurice Sorbier.....Bruce McRae
A Client.....Mary Philips
Marie Roget.....Louise Mackintosh
Henriette Deschamps.....Essex Dane
Marchese Guido Longoni..Georges Renavent

If the venture, which has played several weeks on the way here gets very far it will be on the strength of its spirited second act. The first act is full of desperate planting of situation and character relation, all of it pretty tedious, while the third act doesn't add much that the audience has not already suspected.

The second act and the youthful grace and charm of Ina Claire may make the enterprise good for between six and eight weeks here, no more, unless there is some swift and adequate fixing of the play's weaknesses. This week it has been apparent that this process had been and still was going on. There were those minor catches and mischances in the dialogue that spoke eloquently of revisions, especially in the first chapter. The location of the Princess, tucked into the southeastern corner of the loop and well away from the established theatre district, does the piece no good. The appeal is strictly to the "smart" and fashionable clientele.

The play follows closely the formula of another piece called "Banco" that played as a spring "flier" in New York about a year ago, only with this difference: It was a husband who declined to let his divorced wife marry another man, whereas in the Ina Claire play it is the divorced wife who schemes to prevent her former husband's marriage to another woman and maneuvers him into remarrying her.

Both were from foreign sources, but where "Grounds for Divorce" has been "adapted," "Banco" stuck to the French original without compromise. All the merit goes to the latter system. Americanizing continental intimate comedies is much like canning truffles. The process destroys the delicacy of flavor. Probably the original had a racy bite that is absent from the revision. For this translation is amazingly thin and emaciated comedy. It has sparkling lines and the one subtly amusing situation, but you've lost all recollection of the piece by the time you've reached the midnight supper. No play prospered on witty dialogue alone, they must be backed and supported by intrinsically funny situations.

That happens only once when the blonde and exquisitely slender Denise (Miss Claire) having been divorced a year, applies to her No. 1 lawyer-husband to handle her divorce from a flictitious No. 2, and this on his intended wedding night to a catty friend of Denise's. Here was a deft twist, rich in quiet fun and delightfully natural acting by Miss Claire and Bruce McRae.

To reach this point the audience had to wade through a dull first act, wherein a neglected wife has to hold up a theatre party while her husband is engaged in consultation with a pretty divorce client in his study. They played on this string until the audience became almost as impatient as the waiting wife. The experience, one of a long and exasperating chain, drives the wife to the divorce court, but not until she has declared herself by throwing inkwells (pity this had to happen off stage).

A year later, when the husband is about to take another wife, Denise rushes to Paris by aeroplane from Rome, with the story of her second marriage and her desire to disengage herself from its consequences with the legal aid of her first hubby. Her principal reason is that she wants to marry the dashing Italian aviator. There being no grounds for divorce, she declares she will spend the night at the Crillon with the aviator, and thus forces her former husband to make her prisoner in their former home, now his widower abode. This hurried episode breaks up his wedding while the guests are assembled (this happens off stage, too). She makes the best of it, although keeping up an abused pretense of being abused. The declaration of love and disappearnce of the pair into a bedroom to the side came in the course of time, but there was a long delay in the last act while the playwright did a lot of butter-fingered gathering up of loose ends of the story.

Next to Miss Claire the bit of the piece goes to H. Reeves-Smith in a capital role of a philosophical friend of the family.

It looks like an economical spring try with the odds against it for the regular season of 1924-25. Nothing is ventured and there is little chance of much being lost.

Rush.

HELENA'S BOY

Washington, April 1.

Helena Tilden.....Mrs. Fiske
Harold ("Beansy").....Gay Pendleton
Henry.....Reginald Sheffield
Moresby Girard.....Ralph Shirley
James Truesdell.....William Courtleigh
Tot Raymond.....Irene Purcell
Ann Kimball.....Elaine Temple
Tibby McNair.....Louie Emery
Mr. Parr.....John A. Willard
Lucy.....Eunice Osborne
Richard.....Carlton Rivers

Could this have been written at the end of the first act, it would have been possible to state that Lublenski Ehrlich, in dramatizing a story by Mary Brecht Pulver, had accomplished what Zangwill had failed to do in his "We Moderns."

As natural though in the course of plays there must be more than one act, and the remaining two, which constitute the span of this new starring vehicle of Mrs. Fiske, can best be likened (if the parable can be excused) to a kid's toy balloon. This play is just that—the "gas" all escaped in the first act—the moment of exhilaration came when at the close of the second Mrs. Fiske gave us a real treat, but it only floated for a moment and with the end of the third act it slowly drifted back to the commonplace.

Another case of an old-fashioned mother with two splendid boys, which boys have gotten under the spell of a "spouter" of new thought, new individualism, etc., etc., and then again, etc. Mother cannot get a word in edgeways against the onslaught of the "spouter" and the older boy, until mother proceeds to array herself in a much too low-cut gown, get drunk and say she is going to be the mistress of a man whom she really meant to tell the boys she was going to marry. That first act sparkled, a magnificent bit of writing and equally as magnificently done by Mrs. Fiske.

Charles L. Wagner, the producer, has surrounded her with an exceptionally good cast wherein but little fault can be found. The outstanding performance was that of Irene Raymond as an ingenue.

Harrison Grey Fiske has staged the play with his usual experienced hand, although some little flaws in direction, particularly in the second act, will need adjusting. The one set required is in good taste.

Mrs. Fiske's name, coupled with the first act and the possible bolstering up of the others, should give the piece at least six to eight weeks in New York, if held out until the fall.

Meakin.

SITTING PRETTY

Buffalo, April 1.

"Sitting Pretty," Comstock & Gest's seventh of the Bolton-Woodhouse-Kern series, is a typical Princess musical show, as smart, tuneful and clever as any of its predecessors. The production radiates class in dainty and tasteful costumes and mountings.

Admirable staging by Fred Latham and some new and highly original chorus dancers end ensembles by Julian Alfred also mark it. Smart and sparkling comedy dialog is in authors' best vein.

Woodhouse's whimsical lyrics are more delightful than ever and Kern's delicate and tuneful score will rank with his best despite lack of adequate voices in the cast.

The story starts brightly for corking opening, but peters out rapidly, though saved largely by brilliant writing.

The show lands Queenie Smith for a solid hit. She is the life of the party, singing, dancing and clowning divinely.

Frank McIntyre has the funniest crook role of years and plays it off the boards.

The chorus is a garden of beauty and the whole show spells class and smartness.

Burton.

SMILES OF 1924

San Diego, April 1.

The new Annette Kellerman show "The Smiles of 1924" had its premiere here Saturday at the Spreckels. Recat & Bostock are the producers.

It is a tuneful and handsomely costumed production. With a lot of pruning and revising it may take its place among the successful reviews of the season.

It ran too long Saturday night, stage waits were numerous and it needed speeding up with some good snappy comedy.

The show carries 19 scenes in two acts, many elaborately designed and the numerous striking costumes showed that the dressing had been carefully looked after.

Miss Kellerman worked hard to overcome the lack of snap and was well rewarded for her wide versatility.

A good looking, hard working chorus helped things along.

The comedy burden was shouldered by Harry Gribben, Rex Story and Gertrude O'Connor. The latter scored with her clever burlesque gyrations on several efforts to get over laughs and struggled with a mass of material and business that just missed being funny.

The Rials, taken from vaude, and Betty Morgan, also from the two-a-day registered favorably. The Weber Sisters contributed several pleasing dances.

"Bull" Montana, featured in the billing failed to show anything.

When the producers prune the inane bits out and bolster up the comedy section, the production may be able to make some money.

The show is playing a four-day engagement here and may be whipped into shape before leaving.

ON BROADWAY

VOGUES

Musical revue presented by Messrs. Shubert in association with George B. McLellan; book and lyrics by Fred Thompson and Clifford Grey; music by Herbert Stothart; dances by Dave Bennett; staged by Frank Smithson and Alexander Leftwich; musical director, Alfred Goodman; art director, Watson Barratt.

Principals: Odette Myrtil, Fred Allen, Jimmy Savo, Irene Delroy, J. Harold Murray, Annette Bade, Betty Compton, May Boley, Joseph Toner, Swanson Sisters, George Anderson, Alice Manning, Pasqualis, Hal Van Rensalaer, John V. Lowe, Charles Brown, Lucita Covera, Joan Franza.

This is the first Shubert musical in seasons that has not carried the line "produced under personal supervision of J. J. Shubert." It is easily identified as lacking J. J.'s touch, too. It lacks all of his assets and all of his liabilities. Some of his assets have been regarded in some quarters as his liabilities, and vice versa. The answer is that "Vogues" is a clean, sweet little show, and will scarcely be a box-office wildfire.

"Vogues" is just as innocent as "Artists and Models" wasn't, in the same theatre. That is a recommendation. But it misses, by the same tokens perhaps, but misses anyway, the punches, kicks and sensations of that scandalously naughty show. "Vogues" flows smoothly, is always palatable and inoffensive—but is never exciting. It doesn't get anyone mad, but it doesn't quicken anybody's pulses, either.

What it wants most is comedy. The entire burden of laughs is piled on Fred Allen and Jimmy Savo. They do wonders. Allen and Savo work together in a dozen pro-curtain scenes, always clicking. But revue comedy cannot be held up entirely in "one." The fullstage laugh scenes are generally rather thin, and several are warmed-over old ideas.

Odette Myrtil, the featured member, does her complete vaudeville act, this time cut in two and therefore stronger. She is a fine performer and may safely be classed as an artist. But she is far from being a revue star from many angles.

Playing a princess, half the time in the flesh and the rest in some manner of poetic parable existence, she never registers the role. Her singing, song-selling, dancing and specialties are excellent, but she is always Odette and never more profound than a specialty performer. She mugs to the audience considerably, destroying what illusion she might create of character. She goes strongly with the audience at all times.

May Boley is entirely lost with one or two meaningless moments, only. Irene Delroy, saccharine to behold as always, vies with Annette Bade for ingenue honors, both cuties helping the picture greatly and comporting themselves like nice seminary children. Betty Compton, a brunet contrast, is hot on their nimble heels.

J. Harold Murray had a severe cold when reviewed, but if his voice can come up to his looks and manly, romantic bearing, he should be a talked-about hit in this part, that of the Speilman from "The Miracle." George Anderson, no longer the love-making idol of his more famous days, plays an excellent straight through the several legitimate skits and one rare bit of vaudeville stuff with Savo.

Otherwise the cast is without notable points except the Pasqualis, whose smooth-as-oil tossing, balancing and tumbling runs off with the applause moment. The Swanson sisters are scattered here and there throughout and are about as usual. Beatrice is developing into an actress with poise and delivery as well as looks, and is about ready for the dramatic field.

The book is almost nil. Fred Thompson, who hasn't been heard from much in years, might have chosen a more impressive return as a librettist. His satire on "Spring Cleaning" is his best script, held up by the splendid acting of John V. Lowe as the effeminate youth, made effective yet not offensive by the merit of the characterization.

Of the numbers, a combination burlesque on "Rain" and the "Florodora" sextet was a whizz, worth mentioning beside the "Bananas" number in the Music Box as a gem. Otherwise the ensembles and idea songs are neat, sweet and wholesome, but not eyebrow-lifting.

The production is no storehouse product. It is fresh and tasty and at no time is it less than pretty; at times it is beautiful. The costumes are ditto. One Hawaiian fragment, lasting half a minute, is almost risque, but otherwise the dressing is decorous and mild enough for a Sunday school festival. While everything is modest, yet the investiture looks costly.

The tunes, by Stothart, are jingly and whistly, without any "Bambalina" cropping up. Miss Myrtil's own "Katinka" is the tune hit, interpolated by her, heavily plugged and made an ensemble number. It always got attention for her in vaudeville. All melodies stand up and sound like masterpieces when Al Goodman directs, however.

Paul Van Loan's orchestra from the Cinderella opened Monday night, replacing Duke Yellman's boys. Spotted at the opening of the second act and not given the stage to advantage, this hot outfit was outpercentaged somewhat, though scoring.

In all, "Vogues" needs some touches of smart showmanship to make it rank with the leading attractions. It is almost rural in conception and execution, except that everything about it is high class. But a show to get top money must be very funny or very suggestive or very something; this one is only very nice, which doesn't send patrons out buttonholing their friends to see it.

If business begins to skid, "Vogues" will probably be pepped up. If it isn't, business will keep on slipping. There is the nucleus here of a money show, but it is still a nucleus. At least two powerful comedy scenes are required immediately, and some important dancing is a crying need. At present there isn't a dancer of note in the entire show, all the stepping being cute or light comedy stuff.

In its present shape, "Vogues" will do well, but not topnotch business. It doesn't look geared to hold up the high Shubert Theatre minimum gross through the summer, surely. The probabilities are that it will be moved to a smaller theatre soon or some decisive changes in the present offering will take place.

Lait.

FOREIGN REVIEWS

THE FOREST

London, March 12.

Drama in four acts by John Galsworthy, produced by Reandean at the St. Martin's Theatre, London, March 6, under the direction of Basil Dean.

Tregay.....Nicholas Hannen
Farrell.....J. H. Roberts
Adrian Bastaple.....Franklin Dyall
Lord Elderleigh.....A. Carlaw Grand
Stanforth.....Campbell Gullan
Paul Revers.....Felix Aylmer
Robert Beton.....Edward Irwin
Baron Zimbosch.....Edward Rigby
John Strood.....Leslie Banks
Samway.....William E. Hallman
Herrick.....John Howell
Amina.....Hermione Baddeley
Sadig.....David Hallam
Captain Lockyer.....Ian Hunter
Dr. Franks.....H. R. Hignett
James Collie.....Campbell Gullan
Mahmoud.....Mr. Qwashie
Samenda.....Felix Aylmer
Soudanese, Soldiers, Carriers, etc.

London critics will not allow John Galsworthy to write plays like any other dramatist. Having begun his career as a man with a mission in life, he must, according to their way of thinking, go on reforming prisons, discussing strikes and putting the world to rights generally.

That explains the rough handling given by the newspapers to his latest play, "The Forest." If it had been by any other author, the critics would have taken an interest in the story for its own sake and probably overlooked that any moral was intended.

And as Galsworthy himself would be the first to deny his intention to provide the public with entertainment pure and simple, there is some justification for treating "The Forest" as a failure, because its sociological value is next to nil.

There are many moments of effective playwriting and at one time the action ascends the melodramatic scale, reaching a real thrill. This is the scene in the heart of the African forest where a party of white men and their servants are surrounded by a cannibal horde. The scene, though led up to by several others, appears episodic, an inset illustration to the theme, which is the juggling of humans in the cause of finance.

It is almost as though Galsworthy had amalgamated two plays—one a satire upon the unscrupulous methods of moneyed magnates; the other an exciting drama of adventure in Africa. Each is played by a different set of characters, except for one subordinate part, a doctor who is the sole survivor of the party which encountered the dangers of the forest.

Here is a thrilling story of adventure marred only by the lack of a sufficient love interest. It is, like "Treasure Island," an actor's play. There is only one woman in the cast, and she an Arab. There are 17 men (two doubled), besides several Soudanese soldiers, carriers and wild men of the woods.

It happens in 1898 when a group of politicians want to examine the allegations of slave-trading in the Congo. They approach a financier named Bastaple, who advances ten thousand pounds because he sees in the idea a chance to push coolie labor for Africa. He insists on appointing an unscrupulous adventurer named Strood to the leadership of the expedition and wires instructions to make trouble at all costs. But Strood has heard

(Continued on page 40)

FILM PRODUCER CHECKING UP ON NATIONAL DISTRIBUTOR

Arthur Smallwood Sends Questionnaire to All Exhibitors — Released 6-Pyramid Productions Through Selznick—Wants to Get Accurate Gross

Arthur Smallwood, at the head of the Pyramid Productions at present releasing through the Selznick organization, has inaugurated one of the most novel forms of national check-up with the exhibitors on a distributing organization that has been worked out in the history of the industry.

Smallwood sent out a general piece of literature to every exhibitor in the United States and Canada which describes the six productions he is releasing through Selznick and on its last page is a special form and an offer to the exhibitors of the gift of a free fountain pen if they will fill out the form and return it to him.

This form contains the information as to what pictures of the Pyramid releases the exhibitor has contracted for and played, the dates on which they were played, the contract number, and the price paid for the rental.

Through this Smallwood, believes that he will work out a most accurate check up on the releases' grosses.

"PICKETING" DECISION

Restrains Operators From Front of Brooklyn Theatres

An injunction was granted to Rosen Brothers & Co., Inc., by Supreme Court Justice Callaghan last week, restraining the Moving Picture Operators' Protective Union, local 306, from unlawfully and unjustly picketing the Garden and Nassau theatres, Brooklyn, owned by Rosen Brothers.

In rendering his decision Justice Callaghan said:

"There is no strike, but because the plaintiff made a contract with another union, the defendant has set up a plan to force plaintiff to comply with unreasonable demands."

Justice Callaghan's decision has been received as an important precedent by Brooklyn exhibitors who have had previous conflicts because of swinging from one union to another. His ruling clarifies this angle and is considered a potent victory for the exhibitors.

SCREEN MOTHERS

Several Family Increases Expected During Month

Los Angeles, April 1.

At last half a dozen women of pictures will shortly become mothers. Just where the stork will alight first during April is becoming the subject of wagering out here.

Among the families looking for new arrivals are: The Harold Lloyds, Pat O'Malleys, Wallace McDonalds, Doris May of the screen, Lila Lee-Kirkwood, Barbara Bedford and Leatrice Joy (Mrs. Jack Gilbert).

BLANK'S HOUSES OPEN

Des Moines, April 1.

Indefinite closing of the Capitol and Rialto, announced by A. H. Blank, failed to materialize.

The Capitol (Pantages), scheduled to close three weeks ago, adopted a three-day showing of Pan vaudeville and picture. The house is dark the other four days.

The Rialto (pictures) was to close April 1, but it is still open, although crowds are slim.

DIRECTORS' BALL APRIL 24

The third annual ball of the Motion Picture Assistant Directors of New York is to be held at the Pennsylvania Hotel on the night of April 24. There will be a Paul Whiteman orchestra and a special show.

The dancing is to start at about nine o'clock.

Kosloff's Auto Accident

Los Angeles, April 1.

As the result of being struck by an automobile, Alexander Kosloff, is suffering with cuts about the face and shoulders.

HOPPER-GOODMAN FIGHT UP IN PLATTSBURG

Both There with 'Janice Meredith," Hopper Direction

E. Mason Hopper and Dr. Daniel Carson Goodman, general production manager of the Cosmopolitan Picture, staged a nifty little set-to at Plattsburg, N. Y., where the battle scenes for the Marion Davies production, "Janice Meredith," were being made. The reason for the battle is not given, but the reports are to the effect that Mason Hopper, who was directing the picture, came to blows with the production manager and that the latter got the worst of the affray.

The company returned to town on Sunday and Monday of this week and the stories of the fight were many and varied. The fact remains that Hopper did wallop Goodman on the nose. It was in the heat of the battle scenes and possibly everyone felt a little warlike.

Hopper returned to town on Monday and when got in touch with stated that he did not recall any row and denied that any blows had been passed. He started work on some interior scenes of the picture at the Tilford studio on 44th street Tuesday. Goodman could not be reached.

F. P. EXPLOITATION

Reorganization Under Saunders—16 Men Added

The entire exploitation of Famous Players-Lasky has been reorganized under the direction of Claud Saunders. Since the general shutdown some months ago, but five men have been handling the countrywide field for the company. In the last two weeks sixteen additional men have been added to the staff and assigned to the various exchange centers of the organization. Some of the five men who were retained by the corporation during the slump have been transferred to other territories.

The transfers are Russell B. Moon from Boston to Chicago; Leslie F. Whelan from Cleveland to Philadelphia; Kenneth Renaud from Atlanta to Detroit; while Harry C. Eagles and Rock Ricketson remain at San Francisco and Salt LaRe respectively.

New members of the force and their assignments are Bob Gary, Kansas City; George Gambrill, St. Louis; Vernon Gray, Washington; Jack Hellman, Minneapolis; Gavin C. Hawn, Atlanta; John P. McConville, Boston and Portland; William Bender, Cleveland; John Callahan, New Haven; Curtis Dunham, Dallas; William Mendelssohn, Buffalo; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Harry Swift, Los Angeles; Charles E. Wagner, Columbus; Irvin A. Waterstreet, Indianapolis, and Donald McLoud, Milwaukee.

Leon J. Bamberger who has been handling the New York and New Jersey territory from the New York exchange has returned to the home office and resumed the position of assistant manager of the department.

METRO VIGNOLA O. K.

Metro yesterday confirmed the reported signing of Robert G. Vignola as a director of Metro productions.

Vignola has signed for a long term and will begin work next month at the Metro studios in Hollywood on an original story by E. Lloyd Sheldon.

J. GORDON EDWARDS LEAVING

J. Gordon Edwards in charge of production for Fox since 1914, will retire as soon as the cutting of "It Is the Law" has been completed.

This will probably take about a month.

"MAD MONK" MADDER

Having previously failed in an attempt to get relief in a breach of contract action against Al. Gilbert and the Sunrise Picture Company for failing to live up to a contract to star him in "Five Days in Hell," Illidor, the Mad Monk, is attempting to get redress through the criminal courts.

Illidor, a daily visitor at the Chambers of the District Attorney of New York County for weeks, has been informed that his only redress can be obtained through a damage suit.

The company has since gone into bankruptcy and the picture never made.

BIG FILM SUMMER AROUND NEW YORK

Thirty Companies Working—Coast Will Lose Most of Them

This summer will be the biggest in the way of production in the east that the picture business has seen in 10 years.

It is expected there will be at least 30 companies working in and around New York making pictures from April 15 to Oct. 15.

Among them are Metro, Fox, Famous Players, Hodkinson with a number of units, Grand-Asher, Sawyer-Lubin and several independents.

The east's gain will be the coast's loss, as most of the 30, with the exception of Famous and Fox, have produced in the summer heretofore on the coast.

HAWKINS' LIBEL SUIT

Sues M. P. P. D. A. for $65,000. Was Filed Year Ago

The Motion Picture Producers and Distributors of America, Inc. (Chas. C. Pettijohn, John Gentile, Lloyd Willis, Bernon Woodle and W. Sherman Burns) have been made defendants in an alleged libel and conspiracy suit brought by Wilmot Comfort Hawkins, who asks for $65,000 damages.

Although this suit was started a year ago, March 21, 1923, the summons and complaint against the defendants was only filed last week in the County Clerk's Office of the New York Supreme Court.

Hawkins states the alleged libel is alleged to have damaged him to the extent of $50,000; the other $15,000 is for the conspiracy charges.

The following is quoted as being damaging to the plaintiff's reputation: "Hawkins is a thief. He is the master mind behind the whole film business. We (meaning the defendants, including the Will Hays organization) are going to have him indicted."

References ascribed to the various defendants about "we got the goods on Hawkins" are part of the complaint. Hawkins' grievance is that the M. P. P. D. A. notified Famous Players, Fox, Metro, Universal, Goldwyn, Select and First National, warning them against Hawkins, with the result he lost employment with them to his damage of $15,000.

By error in an account of the court proceedings mentioning Burns' indictment it was reported in "Variety" that Hawkins was also indicted. This has subsequently been found not to be so and was corrected in the ensuing issue of "Variety," but the complainant in this proceeding quotes the "Variety" news item.

BILLY JOY IS FREE

Los Angeles, April 1.

Billy Joy, picture actor, was discharged by Justice Scott on account of insufficient evidence.

Joy had been charged with attacking Margaret K. Monteith on a mountain road, near Hollywood, recently.

According to the girl, the attack was made following an automobile ride.

Fox Buys "Roughneck"

William Fox has purchased the screen rights to Robert Service's novel, "The Roughneck."

Berlin's Biggest Film House

Berlin, April 1.

The latest thing in picture theatres in Berlin is to be erected in a street car roundhouse. J. Neumann, owner of a film theatre in the Bolle Creamery, has rented from the city the Schoenhauser Allee Roundhouse. It will seat 2,300, and will be the largest picture house in Berlin.

PADLOCK FEATURE IN DAVISON BILL

May Be Amended—Doubt of Repealer Passing

Albany, N. Y., April 1.

Sam Berman was on record last week as opposed to the Davison bill. The attorney representing the upstate exhibitors called on both Senator Walker and Speaker Machold in opposition to the Davison bill.

Speaker Machold told the United Press there would be no conference on the Davison bill, as there is nothing to discuss and that he is opposed to it.

The padlock provision seems to be a serious stumbling block in that it would prohibit bankers loaning money on amusement enterprises.

Sentiment seems to be if a repealer is passed that the speaker of the Assembly would prefer an out and out repeal and would be inclined to allow Senator Walker the credit in preference to Assemblyman Davison.

It's said the Davison bill is to be amended to eliminate the padlock feature, which would constitute a dangerous weapon in the hands of a competitor in producing pictures, as he could, without a bond being executed, start proceedings to ruin another.

U. A. STICKS

Big 4 Vote to Continue Organization and Re-elect Abrams

The United Artists will continue for an additional three years, at least after its five-year contract with the Big Four has expired.

This was decided Friday at the annual meeting of the corporation. Douglas Fairbanks, Mary Pickford and D. W. Griffith were present. Charles Chaplin was represented by Nathan Burkan.

The directors re-elected Hiram Abrams as its president.

When Fairbanks and Pickford arrived in New York several weeks ago, it was stated that there was to be changes in the executive end of the distributing corporation. Fairbanks is said to have stated that Abrams was to be replaced. At that time there were also rumors that Fairbanks and Pickford would align themselves with another company.

United Artists will handle the road shows of "Dorothy Vernon of Haddon Hall" and Fairbanks' "Thief," although the latter will not go out until the fall.

Under his present contract, Chaplin has eight pictures to deliver to the organization.

DALGREN'S "WILD PARTY"

Los Angeles, April 1.

Dagmar Dalgren was removed to the Receiving Hospital Friday from her Hollywood apartment suffering from the effects of poisoned liquor.

According to the police, Miss Dalgren obtained it at a "wild party" which she attended.

She is a professional dancer and was "Kid" McCoy's eighth wife. They were only married five months and divorced in 1920.

COSMOPOLITAN DARK

The Cosmopolitan, now dark, will probably remain so until the next Marion Davies feature, "Janice Meredith," is ready for showing.

Offers of several managers were rejected when it became known they wanted the theatre to exploit ordinary program pictures.

One "Lee Kid" for "Montebank"

Famous Players have engaged Katherine Lee, of the Lee Kids, for a part in "The Montebank."

April 21, the Lee youngsters open their Keith vaude tour.

DAUGHERTY'S BUTLER WAS WELL ACQUAINTED

Met John Ringling at Home and Elsewhere—Didn't Know Tex Rickard

Washington, April 1.

The Senate committee investigating the conduct of the former attorney general, Harry M. Daugherty, have decided to continue the hearings. The decision was reached in executive session, Monday, but as to just what angles will be gone into was not announced, nor could any information be obtained along these lines from members of the committee.. Senator Wheeler wants to see the thing through and, if possible, secure indictments.

During the past week the most colorful testimony was that of Walter Miller, a former "valet, butler, and chambermaid," to quote his own words, in the Daugherty-Smith household while it was located in Ned McLean's home on H street here. Miller, a colored man, has an acquaintance among the notables of Washington that would cause envy to most any one. Among others he knew John Ringling, said he was the guest of Mr. Ringling at the circus when it showed here last May (1923), and that Ringling came to the H street house to see Daugherty about a lot for the circus to show on in Pittsburgh, hence bringing out the information that among the many alleged activities of the former attorney general was "that of locating circus lots."

Will Hays had often been to the H street house, said Miller, but the witness did not include Hays in the "privileged" class that were admitted without being announced.

He saw Albert Fall, former secretary of the interior, Col. J. W. Zeverly, and Harry Sinclair playing poker "for money" with Jess Smith and Harry Daugherty in the Daugherty apartment at the Wardman Park Inn here.

Miller also testified that there was always "plenty of liquor at the H street house," adding that William Orr, who testimony of other witnesses, including Tex Rickard, showed had the job of "fixing" the censors for the fight films as well as receiving in conjunction with his partner something like $200,000 for liquor withdrawal permits, brought liquor in suitcases to the house.

Out of the long list of men he knew the committee finally found one Miller had to pass over, that one being Tex Rickard.

With the resignation of Daugherty the denials from all accused are still continuing to be received.

TEN YEARS FOR BIGAMY

Walter Bowen, Coast Theatre Man, Sentenced

Los Angeles, April 1.

Walter Charles Bowen, recently superintendent at the Morosco and who had worked in a similar capacity in other theatres here, was sentenced to San Quentin for from one to 10 years by Judge J. W. Schenck in the Superior Court following a plea of guilty to a charge of bigamy.

The charge grew out of his marriage to Madeline Marie Hopper, a wealthy widow of middle age. He was arrested immediately after in December, 1923, on the complaint of wife No. 1, Ada E. Bowen, whom he married in England.

Since the arrest of Bowen his second wife filed suit and has had her marriage to him annuled.

MISS NORMAND MUST TESTIFY

Los Angeles, April 1.

Horace A. Greer, Mabel Normand's chauffeur, pleaded not guilty before Judge Crail to a charge of having shot Courtland S. Dines. The trial has been set for April 17.

District Attorney Keyes will personally prosecute and states he will have Miss Normand here to testify for the state.

Detroit, April 1.

Opposition against Mabel Normand's appearance in pictures or in person has been withdrawn in this state, with the result, "The Extra Girl" with Miss Normand in person will play the Broadway-Strand, week of April 13.

Michigan was one of the first states to start the no-Normand rave after the recent publicity explosion which concerned Miss Normand and Miss Purviance.

$2,000,000 DEFICIENCY IN ACCOUNTS OF GENERAL FILM CO. OF ENGLAND

Complete Collapse of British Concern Explained in Detail—$3,000,000 Capital in $5 Shares—Nothing in Sight for Unsecured Shareholders or Creditors—Involved Deals with Samuelson Company

London, March 24.

Private information relating to the collapse of the General Film Renting Co. provides some surprising figures and details of waste and bad management. The company was founded in 1920, and the details, not yet made public, were submitted on April 18, 1923.

The accounts show a deficiency of $2,000,000. The gross loss on carrying the business on during its short life, as disclosed by Hyam Marks (chairman) and David Bickerton Elwell (a director of the company) was $800,000.

Salaries amounted to $125,000, while rents were $23,000.

Other items in the accounts show: Commission, $1,600; law costs, $15,000; interest on debentures and loans, $60,000; miscellaneous expenditure, $40,000; directors' fees, $50,000; depreciation on property, $120,000; preliminary expenses, $190,000; losses on investments, $350,000; loss on proposed acquisition of property, $45,000. The cost of acquisition of film rights was $40,000.

The winding-up order was made by the High Court February 6, 1923, on a petition presented by a creditor on January 18. The delay in the case is due to the directors living at a distance and also to the death of Hale.

The company was formed with a nominal capital of $3,000,000, divided into $5 shares, to enter into and carry into effect two agreements with the General Film Renting Co., Ltd. (referred to in the case of the old company), and the National Cinema Productions, Ltd., and to carry on directly or indirectly the business of cinematograph film manufacturers, traders and renters in any part of the world.

The old company had come into existence January 29, 1919, and all the old directors became directors of the new. The amount paid to the old company was $750,000, of which $500,000 was satisfied by the allotment of shares fully paid; $550,000 was for films and $80,000 was in respect of premises (leasehold), furniture and fittings.

The old company's trading results have not yet been disclosed.

The old company had entered into a contract dated November 11, 1919, with British Super Films, Ltd., under which it acquired the benefit of an agreement dated November 6, 1918, between the Samuelson Film Co. and British Super Films (then known as G. B. Samuelson, Ltd.), under which the latter company acquired the right to purchase from the Samuelson company for a period of seven years, from December 2, 1918, at least one of every two standard films made by the Samuelson company, provided the Samuelson company should sell to the British Super company at least six standard film productions per annum, and provided the British Super company should not be compelled to purchase more than 15 film productions per annum.

The consideration payable to the Samuelson company for the films was on a cost basis with $5,000 by way of profit, but if any production cost more than $15,000 the profit of $5,000 was to be increased pro rata.

By an agreement dated January 27, 1920, the company acquired from National Cinema Productions, Ltd., 26,206 shares at $5 each in the Barker Motion Photography, Ltd., out of a total issue of 30,864, and also a debenture issued by the Barker Motion people, upon which $35,000 was outstanding. For this, $400,000 was paid in cash, the remainder being in shares of the company.

Hardwicke, Director

After various other business deals had been transacted, Harold Denton Hardwicke was appointed on January 1, 1920, as managing director of the company, with a salary of $7,500 per annum and an additional $5,000 for entertainment and other expenses. He was also to receive 2½ per cent. of the net profits each year. He resigned January 7, 1922.

The company was in difficulties from the start, and acquired heavy loans on the security of calls upon shares. Sept. 15, Hyam Marks was elected to the managing directorship after another man had held the office for a brief period. He immediately reported the company was "ridiculously committed to the Samuelson Company" for the production of films without any hold on the expenditure. In order to terminate this agreement with the Samuelson firm the directors agreed to purchase the company's undertaking for $375,000. A deposit of $45,000 was made, but forfeited, as the purchase was never completed.

The company was not in a position to pay, its banking account was overdrawn, and the very payment of the deposit increased the overdraft.

More Negotiations

Later again negotiations were entered into with the Pera Company (daylight screens and apparatus) and it was suggested that the company should finance the concern to the extent of $50,000. This affair advanced to the stage at which the company advanced sums to the amount of $30,000 to the Pera people, who went into compulsory liquidation on an order of the High Court, in November, 1922. No dividend is likely to be paid.

End of Renting Co.

The end of the General Film Renting Company (1920) came when a committee investigated matters and reported that in its opinion the losses were attributed to:

Extravagance in every department, heavy and increasing cost of financing the company, failure to utilize and develop the Narker Motion Photography Co., Ltd., and to a small extent unjustifiable investment in British Pera, a speculative company formed by Marks to exploit a German invention, for which the company provided $30,000, although it was then overdrawn to the extent of about $100,000 and was borrowing money at rates of interest running as high as 60 per cent.

They also found that several directors, including Marks, were not qualified to act until long after the period fixed by the articles of association, although Marks ultimately qualified as a director by accepting a transfer of 500 shares from one of the promoters, but he had never purchased a share in the company, although by way of commissions on guarantees he had received credit for $15,000, and in fees and expenses $6,000.

According to the statement of affairs filed by Marks and Hale, the assets are estimated to produce $200,000, subject to preferential claims estimated to amount to $9,000, and to claims under debenture which are estimated to amount to $230,000.

The official receiver has been informed, however, by the receiver for the debenture holders that up to date the assets have realized $120,000. The unrealized assets will probably produce $2,500, and the assets of the Barker concern $75,000.

There is no hope of a surplus for the unsecured shareholders or creditors.

The Barker Motion Photography Co. is a British pioneer concern, while the General came into existence during the post-war boom, when everybody saw a rapid fortune in film production and renting.

Paramount's Mid-West Convention

Chicago, April 1.

Paramount Mid-West Exchanges will hold a convention at the Drake Hotel April 21-22. Sydney R. Kent will preside and outline the program and sales policy for next season.

All district managers, branch managers, salesman and bookers of Paramount in the mid-West will attend.

CHILDREN IN ATLANTA

Atlanta, April 1.

Warrants were sworn out here Monday against Howard Kingsmore, manager of the Howard, and W. T. Murray, manager of the Rialto, both picture houses, charging violation of the State child labor laws.

The complaint was made by T. L. Griffin of the State Department of Commerce and Labor, and asserted that each manager had in his employ, principally as ushers, children below the age of 14, one-half of whom worked between the hours of seven o'clock in the evening and six in the morning.

TWO HOUSES OPEN

Wisconsin at Milwaukee—Balboa at San Diego

Milwaukee, April 1.

The Wisconsin, the largest and handsomest theatre in the State, is open.

A civic parade was one of the inaugural features.

The film part of the opening program was "Why Men Leave Home," but the biggest hit was the twin organs.

John and Thomas Saxe are operating the theatre. The production manager is E. J. Weisfeldt.

San Diego, April 1.

The Balboa has opened. The screen feature was "Lillies of the Field."

A Franchon & Marco revue also.

According to Bob Hicks, owner and manager of the house, the policy will be first runs, with "periodical presentations."

HAYS REMAINS

Renews Contract as Pictures Head

Will H. Hays has been re-elected president of the Motion Picture Producers and Distributers of America for another three years. His contract was renewed at the annual meeting of the association Monday.

This means that Hays will be head of the motion picture industry until March, 1928. There is still one year on his present contract.

The association originally comprised nine of the large producing and distributing companies. Now it has 21 members, the latest elected to membership having been Hodkinson, which joined Monday, with F. C. Monroe as represetnative on the board.

JANUARY'S FILM EXPORTS

Washington, April 1.

Film exports for January, 1924, reached a total of 13,564,915 feet. Australia, Canada and Japan received the greatest footage in the order named with Australia totaling 1,977,238 feet, Canada 1,647,425 feet; Japan, 1,085,860.

Canada and Australia have had a neck and neck race for many months with Australia now getting back into the lead with some 300,000 more feet imported from the United States than went to Canada.

England with 776,324 feet is behind some of the South American countries, where Argentina is credited with 882,679.

Germany is low with but 88,203 feet, while France discloses 364,162 feet of American film imported.

The above figures are all on positive films.

NEW PROJECTION MACHINE

Glens Falls, N. Y., April 1.

George Tait, paper manufacturer of this city, has been elected a director of the Bray Screen Productions Corporation, which will begin the manufacture of a new projection machine in the Arrow Grip plant here.

Machinery for the manufacture of the new projection machine is being installed in the plant here, and the company has a contract to turn out 50,000 machines.

The projection machine is a miniature affair, recently invented by J. R. Bray, head of the Bray Company.

Earl Mohan Signed By Roach

Earl Mohan has been signed by Hal Roach for a series of short comedy subjects which will be released through Pathe.

Second Run House Advertising "It Pays to Wait" Slogan

Syracuse, N. Y., April 1.

This city, in a picture way, is kept in something of a stir through the advertising campaign of the second runners of pictures.

A slogan of "It Pays to Wait" appears to have been adopted by the second run theatres, suggesting to the public that in that slogan that by waiting they will see the same pictures as the first runs are showing in the other houses later on and at a lesser scale.

The battle between the picture houses has gone so far as for a second run to advertise against a special, claiming to shortly showing it while the theatre holding the special is advertising it will not be locally seen elsewhere this season.

UPSHAW BILL DISTANT

Reform Associations Reputed, Putting $100,000 Behind It

Washington, April 1.

When questioned as to when the Congressman Upshaw bill to create a Federal picture commission would come up for hearing, Representative Frederick W. Ballinger (R.) of Massachusetts, chairman of the House Committee of Education, stated that due to the many bills on educational matters that must be given first consideration, he doubted if the Upshaw bill would be reached "under two months."

The reform associations are going to spend $100,000 if necessary to put the Upshaw bill over, which the Congressman introduced for these associations at their request.

Those who have studied the situation see a friend in Representative Dallinger, who is an avowed foe to censorship for the movies, he having written the minority report against the former censorship bill in congress, and was aligned with these against the passage of the Massachusetts State bill in 1922.

50-50 MATRIMONIAL BREAK

Messed Up Affair on Coast Finally Settled

Los Angeles, April 1.

Gladys V. Moran, former actress, and Stanley C. Moran, whose matrimonial spats have been frequently heard in the courts of late, got a 50-50 break in their latest, heard by Judge Fleming, who granted the husband an annulment of the marriage, but adjudged him the father of Patsy Grace Moran, aged three, which he denied.

According to the evidence, the couple resided together as man and wife, following a gay party, for two years prior to their wedding three years ago. Mrs. Moran said her husband informed her that they were married while she was intoxicated during the party, but that she later learned no ceremony had been performed.

DEMPSEY'S FILM CONTRACT

Ten Pictures for U, Lose or Win, if Champ Fights

Los Angeles, April 1.

Universal announced Monday that Jack Dempsey will make 10 pictures for the announced sum (by U) of $1,000,000.

The contract provides that in case he signs for a fight, Dempsey is to train at Universal City and that the scenarios for his pictures are to be written by Gerald Beaumont, former newspaper man. It further states that in case Dempsey loses his championship the contract is still valid. Work on the first of the series will commence next Monday.

"CRASHED" INTO TROUBLE

Washington, April 1.

Endeavoring to "crash the gate" at the Rialto, a downtown picture house here, Harry G. Tritapoe, it is alleged, on May 17 last told Robert E. Long, manager of the house, that he was a secret service agent of the Treasury Department and desired to go through the theatre in search of a certain person who was wanted by the secret service of the Treasury Department.

Tritapoe was indicted during the past week by the grand jury due to this alleged attempt as recounted above.

"MEN" AND NEGRI

"Men," the first American production to be directed by Dimitri Buchowetzki with Pola Negri as the star, has ben completed. It is from an original story by the director.

Baggot Renews With "U"

Los Angeles, April 1.

King Baggot has renewed his contract as a director with Universal.

$1 "HE-MEN" OFFER FROM "CINEMA CLUB"

Soliciting and "Promising" Letter Sent Broadcast

Los Angeles, April 1.

The following was picked up here and speaks for itself:

California's Filmland, Motion Picture Capitol of the World

CINEMA CLUB

Cinema Stars Cinema Talent

237 So. Flower St.
Los Angeles, Calif.

March 22, 1924.

Mr. "Real Man"—Take Notice:
Dear Sir:—

Would you like the opportunity of corresponding with the Beautiful Hollywood Movie Girlees that you see surrounding the Star nightly on the Cinema Screen at your local theatre? Sure you would. Anyone would. But HOW—you say. Well, did it ever occur to you that somewhere in this great big old wide world of ours that there is the "RIGHT MAN" for every girl, and that in California's Magic Filmland there are hundreds of Beautiful Movie Girlees of all ages from 16 to 60, and from position to wealth, that would be only too glad to correspond with "Real HE-MEN" outside the Motion Picture Industry?

From local papers you must know that the California Studios are at this minute preparing for one of the most gigantic summers of Production in history, and that hundreds of New Faces and Movie Types of all ages will be used, and that no doubt by corresponding with the Movie Girlees you may have the opportunity to spend your Summers—yes, and your Winters, too, in Good Old Sunny Southern California's Filmland. "You Never Can Tell."

If you are an honest-to-bob "REAL MAN" and desire to correspond with the Hollywood Movie Girlees, then Pin a Dollar to the below Coupon and MAIL TODAY, this to cover cost of photographic material, packing, mailing, etc., of the Beautiful Assortment of "Genuine" Photographs that we send you of these Pretty Movie Girlees, with their Names, Addresses, Ages, Descriptions, Etc., securely packed and Sealed in Plain Wrapper by return mail. "What could be Fairer?"

Trusting we may some time have the pleasure of making your Personal acquaintance in Sunny California's Filmland and that you will mail the below Coupon Today, we remain.

Yours sincerely,
CINEMA CLUB,
Per J. Burke.

Tear Off and Mail Today

—COUPON—

237 So. Flower St. Los Angeles, Cal.
CINEMA CLUB

Dear Sirs—

Enclosed find $1.00 for which please send me a Beautiful Assortment of Hollywood Movie Girlee's "Genuine" Photographs, Names, Addresses, Ages, Descriptions, etc., securely packed and sealed in Plain Wrapper by return mail.

Name .....
Address .....
City .....State.....

"Age of Girls Desired"
16 to 26 26 to 36
36 to 46
.....

ACTOR TO ENTER UNIVERSITY

Harry Coleman will retire from vadeville next month to enter the University of California to study law. He is the featured comic with "The Son Dodger" now playing the Orpheum Circuit and will leave the act in San Francisco.

OBITUARY

GLEN MACDONOUGH

Glen MacDonough, musical comedy librettist, who died March 30 in the Stamford Hall Sanitarium at Stamford, Conn., is the second founder of the American Society of Composers, Authors and Publishers to pass into the Great Beyond. Gustave Kerker, composer, died recently.

MacDonough, secretary of the A. S. C. A. P. for eight years up to December (when he entered the sanitarium), is probably best known for his "Babes in Toyland," written in collaboration with Victor Herbert.

The librettist was a victim of apoplexy at the age of 57. He was a son of Thomas MacDonough, theatrical manager, and Laura Don, actress.

Mr. MacDonough had been a patient at the sanitarium for four months, and his condition recently presented small hope for recovery.

Starting as a reporter on the New York "World," Mr. MacDonough abandoned this on discovering his talent as a playwright. He did many of the May Irwin pieces, "The Prodigal Father," "Midnight Sons," "Jolly Bachlors," "It Happened in Nordland," "The Rose of Algeria," "The Henpecks" and "Hitchy-Koo." His most recent work was "Within Four Walls," a comedy without music, done last year.

A widow and son survive, the former a daughter of Joseph Jefferson.

IN MEMORY
OF MY DEAR DEPARTED PAL
JO PAIGE SMITH
Who passed away March 23d, 1924
CHARLIE WILSON

IN LOVING MEMORY
of
JO PAIGE SMITH
The most devoted Brother-in-law,
Our Pal and Brother.
BESSIE VALDARE PETERSON
and
JOHAN C. PETERSEN

IN MEMORIAM
My departed loved ones.
MOTHER,
MRS. CLARA CARLE
January 11th, 1909.
MOTHER,
MRS. MARY SMITH
September 10th, 1914.
HUSBAND,
JO PAIGE SMITH
MARCH 24th, 1924.

JO PAIGE SMITH
Tampa, Florida, March 24th, 1924.

My Best Friend!
My Pal!
My Sweetheart!
My Husband!
He's not gone.
He's just resting.
Among the flowers
In the sunshine.

Think of Him That Way

All you dear folks who loved him.
"PATSY" SMITH

IN LOVING MEMORY
of our good friend,
JO PAIGE SMITH
In the short time he was with us in Florida, his sympathy, love and fellowship endeared him to all of us. He will never be forgotten by
"THE BUZZARDS"
of Temple Terraces Country Club,
Tampa, Fla.

ADA BARCHEL

One of the oldest actress on the stage, Ada Barchel, 70, was found dead in bed March 31, by a maid at the Hotel Hamilton, Philadelphia. Miss Barchel has been appearing in the bird number in the road "Music Box Revue." She was apparently well when retiring after the performance on Saturday night.

IN REVERENT MEMORY OF
S. K. HODGDON
Who passed Beyond April 6th, 1922
CHAS. E. MORRISON

IN MEMORY OF
My Beloved Father
S. K. HODGDON
Who passed away April 6th, 1922
JACK

Mrs. William Guard, wife of the Metropolitan Opera House representative, died March 27 in Flower Hospital, as the result of burns received earlier in the week. Funeral services were held in Campbell's, Sunday. Her husband and mother survive her.

IN LOVING MEMORY
of My Dad
S. K. HODGDON
Who died April 6th, 1922
RAY

Terrence G. Connell, for many years on the door at the Garrick theatre, Philadelphia, and formerly a big league ball player, died suddenly at 9 o'clock Tuesday morning at his home, 26 Woodside avenue, Narberth. He was stricken with apoplexy and was 68 years old.

In Memory of Our Pal
S. K. HODGDON
Association of Vaudeville
Artists' Representatives

In Fond Memory of My Beloved
Husband,
CHARLES WOOD,
Who Departed This Life
March 30, 1921.
Gone But Not Forgotten.
EVELYN PHILLIPS.

The father of Billy Carr died March 28 at his home at Canandaigua, N. Y.

MAY TULLY
MY BEST FRIEND
It is impossible for me to set down in cold words the sentimental loss I sustained through the untimely taking off of the noblest woman I have known since I set out to make a career for myself. Her sympathetic help and encouragement has been invaluable to me. I am heartbroken.
MARTIN BROONES

The mother of Helen Hudson (White's "Scandals") died in Philadelphia.

BIG FILMS SOUTH

Interstate Circuit's Supplementary Season with Pictures

Instead of waiting until the latter part of August and early September, as has been the custom in the past, the big picture road shows will invade the southern states earlier this year.

During the regular season, when vaudeville is played, it is impossible for the big pictures to get into the houses, and in the past it has been the custom to play them in advance of the opening of the vaudeville season.

The Interstate houses in Texas, Oklahoma and Arkansas start their final vaudeville bill of the season April 20, which will bring the circuit's season to a close May 11.

A season of four weeks in each of the houses, during which road show pictures will be shown, is being arranged.

So far the Pickford "Dorothy Vernon of Haddon Hall" road show is lined up; so, also, is Griffith's "America," and it is possible that Fairbank's "Thief of Bagdad" will be booked in.

BRITISH ORGANIST DEAD

Sir Frederick Bridge Succumbs at Seventy-nine

London, March 24.

Sir Frederick Bridge, one of Britain's greatest musicians, died suddenly March 18, aged 79. Up to a few days previous he was in the best of health. An operation was performed which proved unsuccessful.

For 44 years he had been the organist at Westminster Abbey and for 25 years conductor of the Royal Choral Society. From the latter position he retired in 1922. He began his musical career as a chorister in 1850 at Rochester Cathedral and stayed there nine years.

He presided at the organ for Queen Victoria's two Jubilees and at the Coronations of King Edward and King George.

He was married three times, the last occasion being in 1914.

FIREWORKS SUIT

Firm Must Disclose Trade Secrets in Picture Flare

Los Angeles, April 1.

According to a decision of the Second District, Court of Appeals W. H. Wilson, president of the Los Angeles Fireworks Co., is compelled to reveal a trade secret involving the chemical constituents of a flare manufactured by the company which is extensively used for picture work.

Wilson was recently adjudged guilty of contempt of court and committed to jail for having refused to answer questions which he considered in the nature of trade secrets. During the trial of a damage suit brought against him in the Superior Court by an employe of a motion picture concern who was injured when one of the flares exploded.

1ST NAT'L N. O. MEET

New Orleans, April 1.

A congress of leading exhibitors, distributing and producing executives and other officials of First National will gather in this city April 16.

Among those attending will be E. V. Richards, New Orleans; Spyrous P. Skouras, St. Louis; Fred Levy, Louisville; Frank Ferrandini, Richmond; R. D. Craver, Charlotte; Tom Boyand, Oklahoma City; Harry Crandall, Washington, D. C.

ART ACORD STILL AWAY

Los Angeles, April 1.

When the alimony action against Art Acord on behalf of Mrs. Edna Mae Acord was called yesterday a postponement was asked, as Acord could not be found.

When Acord left he is said to have remarked that it would take about $10 worth of postage to mail a letter where he was going.

Picture Star's Sister Will Tell

Los Angeles, April 1.

Margaret Landis Bracken, sister of Cullen Landis, will narrate the reasons that caused her to begin divorce proceedings against Bertram C. Bracken, motion picture director, before Judge Summerfield in the Superior Court this week.

Mrs. Bracken's complaint charges intemperance and nagging. It also orates that the defendant told her he hoped she would get a divorce, as he detested her.

BALABAN & KATZ COMMON STOCK PEGGED IN CHICAGO

Around 50 Shares Daily at 51½—Looks Like Advertisement to Help Sales—Balance Sheet Raises Theatre Finance Problem

Chicago, April 1.

The recently listed Balaban & Katz common stock (on the Chicago Stock Exchange) has gotten into a curious situation, one that probably never would arise in the New York Exchange. The security is understood to be closely held, while the big interests within the company are approaching friends of the firm to buy in.

Probably for the purpose of holding up an attractive banner to attract prospects, sales of 50 shares or sometimes 25, but always a minor lot, are put through the exchange at prices that have not varied by a point for a couple of months. The present Balaban & Katz commercial structure was erected last July and the stock was listed shortly after. It started above 60, but eased off gradually.

6 Per Cent Yield

Practically no opposition has appeared against the "pegging" of the stock around its level of 51-51¾, although there are plenty of arguments that would invite a Wall street professional short's attention. For instance, it is recognized in financial circles that amusements present a fairly strong "business risk" and ought to give a yield well up around 8 per cent. in consequence. (Famous Players on the New York board at 66 is rather better than 12. So is Loew at 16.) Balaban & Katz selling above 50 yields less than 6 per cent., and high-grade securities of investment classification are to be had at 6 when prices are low.

But a stronger argument here is that Orpheum, which has stood the test of Wall street, is also listed on the Chicago Exchange. It pays $1.50 a year monthly, compared with Balaban & Katz's $3 and sells around 19. It would be only logical to expect that on the basis of yield (ignoring the possibilities of Orpheum), Balaban & Katz paying twice as much, should settle down at no higher than 38. But Chicago doesn't seem disposed to play the short side on home industries and nobody interferes with the Balaban & Katz "peg." Perhaps the consideration that the vast majority of the paper is in company member hands and any extended short interest would open the way to a corner has some weight.

Cagily Shorts

That wouldn't happen in Wall street, because one Saunders, parent of Piggly-Wiggly, and Allen Ryan, defender of Stutz's good name, have discouraged by example the old game of running corners. But whereas there is no nourishment for "cornerers" in Wall street, here it is the potential cornerees that play it cagily.

Balaban & Katz recently put out a balance sheet picturing its condition as of Dec. 30 and covering the first six months of its career. This raises more questions that could be twisted into a bear argument by a seasoned short campaigner. It deals with the financing of the new $1,000,000 theatre about to be built on the site of the old Green Mill at Broadway and Lawrence avenue. The firm made the statement when the project was first discussed that they would build it out of earnings of the company. The balance sheet does not encourage the idea, according to corporation accountants.

The six-months' balance sheet shows half year income of $734,936 after taxes and depreciation, but before common and preferred dividends. For the year this would make $1,469,000, compared to the dividend requirements of $992,000 (28,513 7 per cent preferred and 264,266 shares common at $3). The summing up shows on the surface only $477,600 annually going into surplus. It is not so easy to see how this is going to finance a $1,000,000 investment immediately.

The last statement appears elsewhere in this issue:

Balaban & Katz Corp. and Subsidiaries Consolidated Balance Sheet Dec. 30, 1923

ASSETS

Theatre properties		$9,059,640.69
Less amounts charged off for depreciation (six months)		106,956.33
Net property account		8,978,276.75
Roosevelt theatre purchase deposit		36,674.43
Investments—Stocks of film producing and distributing companies		704,480.99
Current assets—		
Cash in bank	$1,160,216.35	
Less appropriation for bonds redeemed	435,484.00	
	$734,732.35	
Cash working fund	7,750.00	
Net receivable	25,000.00	
Miscellaneous accounts receivable	13,193.74	
Employes' accounts	11,519.26	792,195.26
Cash value life insurance policies		10,416.28
Deferred charges—		
Prepaid theatre rental	100,000.00	
Prep'd film rental	13,279.68	
Unexpired insurance	16,547.75	129,827.43
Good will		759,711.98
		$11,411,583.27

LIABILITIES

Preferred capital stock (7%), 28,513 shares outstanding		$2,851,300.00
Common capital stock—270,000 shares authorized, $25 par, 264,206 outstanding		6,605,150.00
Current liabilities—		
Dividends payable Jan. 1, 1924	$115,905.50	
Acc'ts payable	134,560.61	
Employes' acc'ts	11,339.00	
Property and admission tax	272,875.00	534,680.55
Deferred debit arising from Roosevelt purchase contract		30,476.66
Reserve for contingencies		92,391.87
Surplus—		
Surplus paid in at organization	$777,568.00	
Earned surplus:		
Net income for the six months $734,936		
Less divs. to Dec. 31, '23, 214,920	520,015.00	1,297,584.13
		$11,411,583.21

Note—Dividends of 25c. a share on common to and including March, 1924, and regular quarterly dividend on preferred payable April 1, 1924, were authorized in December, 1923.

F.-P.-S 18 UNITS

Thirteen on the Coast and Five in the East

In the next two months Famous Players-Lasky will have 18 production units working. Thirteen will be on the Coast, with five in the East. Three more will be added to the East early in the summer.

Jess L. Lasky has returned from the West after being in New York two months. Friday he issued a statement that R. H. Burnside, Paul Sloane, Paul Bern and Fra Frank Tuttle has been signed as directors.

Burnside was formerly managing director for Charles Dillingham at the Hippodrome. Sloane was with Fox and wrote "Over the Hill"; Paul Bern came to Famous from Goldwyn, where he was editor-in-chief, and Tuttle was an organizer of the Film Guild.

EASY FOR STOCK SELLERS

California in Delaware's Class With Lax Corporation Laws

Los Angeles, April 1.

Incorporation of amusement enterprises in California is a very simple proposition, and the office of the Secretary of State at Sacramento is besieged by hundreds of applications every week.

The following is an example of the concerns which get certificates from the State to operate:

"Midway Amusement Corporation, Los Angeles: Capital stock, $100,000; shares, 100,000; subscribed, $3.

The names of the incorporators are not mentioned in details given for publication.

QUIET 'NAKED TRUTH' AFFAIR

The annual dinner of the A. M. P. A. was held Saturday at the Astor. The "Naked Truth" banquet was a decidedly quiet affair.

The night previous the Fakirs' ball was held at the same place, and the police reserves had to be called in twice.

"COMMANDMENTS" NEW CHICAGO HIGH, $15,000; WEATHER BAD

Top Mark for $2 Picture—George Beban With Personal Appearance, Weak at Chicago, but Builds Up as Week Goes On

Chicago, April 1.

It is now felt that "The Ten Commandments" at the Woods can stay in Chicago as long as "Abie's Irish Rose" and the prosperity of both shows is largely due to the large attendance by Jews. It is estimated that more than 75 per cent. of those attending "The Ten Commandments" are Jewish. The picture is selling out right along and somehow or other a couple of hundred dollars more was squeezed in last week than the week previous, which increases the gross, which has previously been a record to $15,000. This in the fact of terrible weather.

George Beban opened weak at the Chicago Monday of last week and while business picked up as the week wore along there were never any great crowds out in front. The return of Beban with his company appearing "in person" was not a success measured by the fact that he held the house record the installation of "Syncopation Week."

"The Great White Way," at the Roosevelt, is falling off the least bit, possibly a $2,000 drop last week, but at that it is thought the month's gross will reach $100,000.

Estimates for last week:

Chicago—"The Greatest Love of All," with George Beban and his supporting company playing one of the scenes "in person" and Beban being introduced for a speech into which he injected the lady who plays the part of his mother in picture and stage scene. The "in person" stunt took up about 20 minutes and the speech five minutes. In addition, Walter Pontius and Hans Koekel combined their talents for a presentation number. Pontius sang "Oh Promise Me" and Koekel played "Las' Night I Was Dreaming" and with the scenic and light effects given the offering it proved an enjoyable feature. Boyd Senter and Jack Russell, who had appeared at the Chicago recently playing in the orchestra pit for the news reel, were given distinction on this bill as the news reel stopped for a little time, while Senter jazzed on his clarinet—at which he is an expert. (4,400, 60). Gross ran about $46,000.

McVickers—"A Society Scandal" (Paramount) with C. Sharpe-Minor, a presentation, "The Web of Enchantment," and another, "His Master's Voice," introducing the Thornton Sisters, harmony singers, and others (2,500, 60). $24,700.

Roosevelt—"The Great White Way" (Cosmopolitan) fell off about $2,000 (1,256, 55), but at that took in in excess of $18,000.

Woods—"The Ten Commandments" (Paramount); seventh week (1,347, $1.65); grossed $15,000.

Monroe — "Judgment of the Storm" (Fox) awakened some interest (987, 40) and the installation of the new organ gave the house a chance to advertise; gross ran $3,800.

Randolph—Lila Lee and James Kirkwood in "Love's Whirlpool" (Universal) pr ts by Miss Lee's home being in Chicago (686, 50) and the gross reached $4,400.

New Orpheum—"When a Man's a Man" (First National) drew well (799, 40) and the total receipts exceeded $8,500.

This Week

Chicago has "The Flaming Passion"; McVickers has "Magnolia"; State-Lake has "The Man Life Passed By" and vaudeville; the Rialto has ..... and vaudeville; the Woods continues "The Ten Commandments"; the Roosevelt continues "The Great White Way"; the Orpheum continues "When a Man's a Man"; the Randolph has "A Society Sensation," and the Monroe has "Powder River."

PICTURE MAD TOWN, NEW ORLEANS, REVERSE

Spent $7,000 Gross in Three Theatres Last Week—Radio Not Yet Mentioned

New Orleans, April 1.

They were playing whist or calling on the neighbors last week.

The sad news:

Strand—(2,200; 83) "Thy Name Is Woman." Total for seven days, $3,331.

Liberty—(1,800; 55) "Don't Call It Love." Only $2,396.

Tudor—(800; 28) "Hoosier Schoolmaster." Gross, $1,427.

$130,000 GROSS IN L. A. FILM HOUSES

Metropolitan Ahead with $27,000—"Secrets, 2d Week, at $1.65, $13,100

Los Angeles, April 1.

The heavy rains during the week had its advantages as well as disadvantages. It effected the attendance on the main stem and stimulated business on the principal thoroughfares.

At the California "Beau Brummel" in its second week held up and the figure would have been close to that of the first week but for the off business on what is considered the best day (Sunday).

The Criterion ushered in "Secrets" to an excellent start. It is showing at $1.65, two performances daily. Mary Pickford in "Dorothy Vernon of Haddon Hall" is pulling surprisingly well. Poli Negri in "Shadows of Paris" after a week at the Met was moved to the Rialto, continuing to good business. It should remain a few weeks at this little house. Loew's State was somewhat off with "Women Who Give" as was the Metropolitan showing "The Dawn of Tomorrow."

Estimates for last week:

California — "Beau Brummel" (Warner Bros.), (2,000; 25-85). Fell off second week due to rain on Sunday. Despite bad start gross within few thousands of first week, $14,600.

Million Dollar—"Dorothy Vernon of Haddon Hall" (United Artists), (2,200; 25-65c.). Business with this, Mary Pickford feature held up surprisingly well second week, close to $22,000 first week.

Grauman's Metropolitan — "The Dawn of a Tomorrow" (Paramount), (3,700; 35-65c.). Less than previous week when "Shadows of Paris" drew $27,000.

Rialto — "Shadows of Paris" (Paramount), (800; 35-85c.). Moved over from big Metropolitan and did well, $7,000.

Egyptian — "The Ten Commandments" (Paramount), (1,800; 50c.-$1.65). Going along well in 17th week, $19,800.

Mission—"White Sister" (Metro), (900; 50c.-$1.65). Sixth week, doing comparatively well; $5,500.

Loew's State — "Women Who Give" (First National), (2,400; 35-65c.). Business off; $15,500.

Criterion — "Secrets" (First National), (1,750; 50c.-$1.65). Benefit of good exploitation; $13,100.

Miller's — "Great White Way" (Cosmo-Goldwyn). Sixth week; $4,500.

PEN WOMEN TALKING

Washington, April 1.

The biennial convention of the League of American Pen Women will be held at the Shoreham Hotel, April 23-26.

There will be addresses by both writers and stars of the motion picture world. A voting contest on "The Ten Best Films I Have Seen and Why I List Them" will be one of the features.

Among those listed to attend are Colonel Jasper E. Brady, scenario editor of Metro; Ralph Block, of Famous Players; W. W. Hodkinson, and Don Carlos Ellis, production manager of General Vision Co.

One day will be devoted to the discussion of pictures.

ORGANISTS' "PLUG" RUINED

Los Angeles, April 1.

The music publishers' representatives locally have "killed" the song-plugging thing with illustrated slides for the organists.

The latter have been so much annoyed by the music men to feature one or another song on such and such weeks that several of the organists have decided to forego that sort of "presentation" altogether, for the time being at least.

Prayer for Clean Pictures

Oklahoma City, April 1.

Jeff Davis has opened his Joyland theatre at Booneville, Ark., which was dedicated with prayer by the Rev. F. H. Hock to clean pictures.

"AMERICA" DID $12,000 IN BOSTON LAST WEEK

"Commandments" Got $14,800—Little Exploitation for "Red Robe"

Boston, April 1.

With the exception of "Under the Red Robe" coming into the Park to replace "The Great White Way," the situation in Boston this week is unchanged. The other features which have been playing the town, "America," "The Ten Commandments" and "After Three Days" remain and all are credited with good business.

"Under the Red Robe," while a Cohmopolitan release, is not being given anywhere near the play in advertising that was noticeable with the two previous releases by the same people at this house, namely, "The Great White Way" and "Little Old New York."

"The Ten Commandments" at the Tremont is doing very close to capacity. The picture, with two performances daily, is said to be grossing about $14,800 for the week. The stay of the picture at the house is indefinite, with seats at present being sold four weeks in advance.

Good business is also reported for Griffith's "America" at the Majestic and the picture is said to be taking around $12,000 over the counter each week. This film should not suffer much in the coming month as it will get the full benefit of the April 19 holiday business.

"After Three Days," playing the Tremont Temple, is credited with doing a very fair business. As far as indications go, it is in here for an indefinite period as nof, the fourth week, it carries no departure notice with the ads.

Business at the uptown Paramount house, the Fenway, last week was better than usual and the house is credited with a gross of $8,000 for the week with "The Fighting Coward." The local crowd seemed to like this picture with business building up as the week went along. It is listed as one of the strongest pictures that has played the house for some time. This week the house is using "Love's Whirlpool," which was scheduled for the house two weeks ago but could not get a Sunday O.K. It has received the Sunday permit since then and followed the usual policy of the house by opening Saturday night. While it is feared that the postponement may take some of the pep out of the picture's showing, it is hoped it will prove to be a big payer.

Last week's estimates:

"Ten Commandments" (Tremont, 4th week). Did $14,800 last week, with business going along at about a $2,000 pace daily for the two performances.

"America" (Majestic, 5th week). Credited with $12,000 for last week, running about same as week before.

"After Three Days" (Tremont Temple, 4th week).

"Under the Red Robe" (Park 1st week). In final week at the house "The Great White Way" did $7,000.

Loew's State—Better than $14,000 last week with "Women Who Give" and "Don't Doubt Your Husband." Using the Coogan picture, "A Boy of Flanders" and "Daring Youth" this week.

Fenway—"Love's Whirlpool" this week. House grossed $8,000 last week with "The Fighting Coward."

Modern and Beacon—"Wild Oranges and "Gentle Judith" went over big at the twin houses last week, putting the gross for each house up to the $6,000 mark. Using "Little Old New York" this week.

PAPER WANTS INSIDE STUFF

A writer familiar with the inside of the financial end of the picture business, one who could write a series of articles showing how the money is spent by the big film companies, is being sought by the "Wall Street Journal."

Several men, some not writers but in a position to furnish the information, all turned down the job because of the paper's refusal to consent to their using other than their own signature over the articles.

OWEN MOORE'S COLLISION

Los Angeles, April 1.

Owen Moore has started action for $51,350 damages against Alfred Whitmore and other residents of Beverly Hills.

The film actor alleges that he collided in his car with obstructions on a street unmarked the defendants live upon. As a result he was confined to his home for six weeks.

INSIDE STUFF

ON PICTURES

A couple of brothers making film comedies on the coast, who are related to the head of a producing and distributing concern, naturally placed their product with the firm.

Some of the minor stockholders in the distributing organization found fault with the production of the comedies, whereupon the brothers were advised to put a little more pep and especially money into their pictures.

The brothers, believing their relative would not object, thereupon moved over to the concern's studios on the coast and their product did evidence an immediate improvement.

As the films came east reports came with them, where and how they were being improved with the supposition that whoever owned the studio wasn't getting any of the best of the production effort.

While the brothers were correct on the attitude of their relative they had forgotten or did not know of the minor stockholders, particularly one of the latter who thought he had a kick and made it.

His kick was to the head of the concern about his relatives and their use of the company's property and things.

The head of the firm could not believe it. To assure the minor stockholders it was "another of those reports," he sent a wire requesting information to a trusted young woman employe of the plant in the west.

The trusted young woman telegraphed back that everything the reports had said were true.

Whereupon the brothers were ordered off of the lot and singularly enough, just about the same time, the trusted young woman employe was "fired."

At the present the coast situation remains, according to "another of those reports" that when the scenario writers from the same lot have idle time on their hands, they go over to the studios where the relatives are now located, slipping them plots and gags for their funny pictures.

Hollywood comedy directors and "gag" men are diligent in their search for new material and situations. Of late they have had the habit of visiting the opening of new legitimate and musical shows on the coast in search of material. They are always on the job with pencil and pad and make copious notes of scenes and situations that impress them.

At the opening of "Pokey" at the Majestic, Los Angeles, there were two comedy directors and half a dozen "gag" men in the house, and it was observed that all were wearing down the points of their pencils.

Will Hays is not the only person interested in the welfare of the coast film colony. The Hollywood Chamber of Commerce is just as interested and just as active and keen to see that scandal does not creep out.

A producing film had among its staff of stars a woman from foreign shores. She was under contract to appear in a number of productions. While in Hollywood she met a woman whose reputation was not considered irreproachable. The two lived together. They did not do anything which the "mob" in Hollywood considered scandalous but the Chamber of Commerce through some underground channel seemed to get an inside with the result they requested the producing organization to have the woman leave Hollywood. She did some time ago and went to New York where it is said she is now working. Her companion whom she met in Hollywood went with her.

The Morris Gest ballyhoo for Fairbanks' "Thief of Bagdad" film at the Liberty has inspired a number of the smaller neighborhoods to go in for ballyhoos and presentations.

The small houses are clamoring for oriental stuff with Valentino in "The Sheik" getting the heaviest calls.

Although the ballys in the small houses are done inexpensively the idea has its effect as a business magnet.

COAST FILM NOTES

Anita Stewart states that a report from Cocoa, Fla., that she had married a man from Montgomery, Ala., is untrue. She declares that some Florida woman is trying to project herself into the limelight at her expense.

Theodore Roberts, who has been ill in the east for the past four months, returned to his home here last week accompanied by his wife and High Miller. Roberts is in good shape, he asserts, and expects that he will recuperate in a short time at his residence in Hollywood. A new sun room has been built in the home, where he will convalesce.

Mrs. Charles Murray, a former Minneapolis society woman, who later became known as the "Oil Queen" of Oklahoma and Texas, through the fact she heads a $5,000,000 oil corporation, has joined the Hollywood colony, and according to press agents, will begin the production of motion pictures, with the intention of starring her daughter, Marion, 10 years old.

Norman Manning, who for 18 months has been studio manager of Principal Pictures, Corp., has resigned, to become effective April 15. He will produce for himself.

Sunset Productions have started to make the sixth of the J. B. Warner series of special features. It is called "Horseshoe Luck," and will have Helen Lynch in the lead. Robert North Bradbury is directing.

Ray Leek, formerly press agent for B. P. Schulberg, is now doing the publicity for the Columbia Pictures at the Waldorf Studios, operated by Harry Cohen.

Eva Novak began the first of a series of 12 pictures at the Waldorf Studios this week. Her contract is to be fulfilled in six months.

The stork is expected to visit the home of Earl Williams, film star, this week. Mrs. Williams is a non-professional.

Maurice Tournier has completed the filming of "The White Moth," which will be a May release. Barbara La Marr and Conway Tearle are starred in the production, and Charles De Roche and Ben Lyon are co-featured.

Charles Kurtzman, formerly with the Warner Brothers' publicity department, and Howard Frankel have opened a publicity bureau in Hollywood.

Donald MacDonald has signed a long term contract with J. G. Mayer.

The Jackie Coogan company now filming "Little Robinson Crusoe" is in San Francisco this week, where the opening and closing scenes of the story are being shot.

William Beaudine has started shooting "The Goof" for First National. It features Lloyd Hamilton and Ben Alexander.

Sol Lessor is at Tuscon, Arizona, conferring with Harold Bell Wright regarding his next story for First National.

Frank Mayo reports the disappearance of his prize-winning Scotch collie, which vanished from his automobile at the United Studios.

Julanne Johnston has been selected to play opposite Reginald Denny in "The Missourian" for Universal, taken from the novel by Eugene Lyle.

King Baggot is to direct Mary Philbin in her next Jewel production for Universal. She is now completing "Mitzi" under the direction of Irving Cummings.

F. Richardson Jones is supervising a new producing unit at the Mack Sennett Studios which is being directed by Harry Edwards. Featured in the unit are Sid Smith, Vernon Dent and Charlotte Menneau. The first release will be "The Lion and the Souse."

"The Bedroom Window" is the title selected for Clara Beranger's story, "The Inside Story," which William De Mille will produce for Paramount. May McAvoy and Malcomb McGregor will be the leading players.

Christine Winthorp's Picture Co.

Christine Winthorp has formed her own producing unit and will make a series of short comedies to be released through Educational.

TWO PICTURES IN BIG B'WAY HOUSES PROBABLY HOLDING OVER NEXT WEEK

"Three Weeks" at Capitol and "Beau Brummel" at Strand Start Terrifically—"Thief of Bagdad" Got Over Capacity Last Week, $23,350

Two big films playing regular picture houses are making a fight for box office supremacy this week. They are "Three Weeks" at the Capitol and "Beau Brummel" at the Strand. Both started off with terrific business the first three days.

The Strand did not break any records because of the length of its feature, which runs over two hours. At the Capitol, yesterday (Tuesday), it was stated it was certain at that time that "Three Weeks" would hold over for a second week. Usually the verdict regarding a holdover isn't arrived at until Wednesday at either of the houses. It looked certain for holdover's at both house before the Tuesday matinee receipts had been counted.

Last week the Douglas Fairbanks picture, "The Thief of Bagdad," proved the sensation of the street in business. The advertising campaign inaugurated by Morris Gest in the dailies has been copied as to style by both "America" and "The Ten Commandments" and Gest is raving about it.

Doug Fairbanks, himself, is about the happiest man in town these days and is watching the Liberty's box office like a hawk. Monday, when there was a turnaway of about 300 at the matinee, he was all steamed up over it. Last week the picture played to $23,300, about $400 over capacity.

"Secrets," which came into the Astor Monday night of last week, seems to have hit the popular fancy and the returns there on the week were $12,988, which is leading Joe Schenck to talk about exploitation runs in at least six big cities.

Two pictures that were in for runs passed away last week. They were Marion Davies' "Yolanda" at the Cosmopolitan, which in all was rather a flop. The Cosmopolitan is dark for the present and looking for a legitimate attraction as "Janice Meredith" won't be ready for about two months. "Thy Name Is Woman," after four weeks at the Lyric, passed away with a final week of $4,200 to its credit, not speaking for its holding quality.

"America," the Griffith picture, maintained its pace fairly well at the 44th Street, where almost $16,000 was taken, and at the Cohan "The Ten Commandments" showed that it is to be relied upon to do consistent business over the $15,500 mark. "The Covered Wagon," at the Criterion, got $8,443 last week, which is the second lowest 7-day business the picture has had in its run of over a year.

In Regular Houses

In the regular picture houses last week the big money went to "The Unknown Purple" at the Capitol, where the business hit $43,300, while at the Strand "Lillies of the Field" showed $29,642, which gave the picture a total on two weeks of $68,265. The fact that it held over raised the exhibition value that First National had placed on the production.

The Rivoli, with "The Dawn of a Tomorrow" and the Roger Wolff Kahn jazz band, got $18,069, with the band credited with as much a draw as the picture, which did not hold anything particularly pulling for the box office. The William S. Hart picture, "Singer Jim McKee" at the Rialto, pulled a fairly good week for the house at $16,283.

An all comedy bill at the little Cameo headed by "His Darker Self" drew $4,310 at the house.

Estimates for last week (no war tax):

Astor—"Secrets" (First National) (1,131; $1.65). Opened Monday day night of last week. Playing to a stiff $1 top matinee and $1.65 night scale with a boost to $2.20 for Saturday and Sunday. So strong on the first week's showing at this house talk of exploitation runs in Chicago, Philadelphia and Boston as well as the coast over spring and summer. $12,988 last week.

Cameo—"His Darker Self" (Hodkinson) (549; 55-85). Picture D. W. Griffith was going to star Al. Jolson in. Did fair business as top of an all comedy bill, getting $4,310.

Capitol—"The Unknown Purple" (Truart) (5,300; 55-$1.65). Came in for single week at house. Well liked and got good notices, business being $43,300. This week, "Three Weeks" opened Sunday and pulled terrific business on first couple of days. It looks as though the house will break a record. Yesterday (Tuesday), it was assured it would held over for second week. This is one day ahead of the limit set.

Cohan—"The Ten Commandments" (Paramount) (900; $1-$2). Showing the most consistent pace of any of the specials offered on Broadway since advent of "The Covered Wagon," 14th week and not dropped below $15,500. Under arrangement showing neat profit, which is being applied to preliminary expense. Got $15,631.

Cosmopolitan—"Yolanda" (Goldwyn-Cosmopolitan) (1,162; $1.50). Passed away Saturday after brief season to not any too startling receipts. Final week showed $9,900. House now dark.

Criterion— "The Covered Wagon" (Paramount) (608; $1.50). Still daddy of them all with nothing in sight that looks as though it might top the length of this one's run on Broadway. Last week $8,443.

44th Street—"America" (Griffith) (1,323; $1.50). Varying but little one side to the other of $16,000 weekly. Getting a strong play on the week-ends. Last week the take was $15,852.

Liberty—"The Thief of Bagdad" (Fairbanks) (1,234; $1.50-$2). There are about 50 seats out of the regular seating capacity scaled to get $21,895 on 14 performances. Straight $1.50 matinee and $2 scale from Monday to Friday, with a leap to $2 matinees Saturday and Sunday, and a stiff $2 scale for those nights. Last week, the first full one, gross of $22,350. Standees for every performance to the limit of 50, and a turn away of a couple of hundred people at each performance. Boston, Philadelphia and Chicago openings being figured on within the next two months.

Lyric—"Thy Name Is Woman" (Metro) (1,406; $1.50). Passed away last Saturday after four weeks' exploitation run, with each succeeding week dropping until the final week only touched $4,200, with the weekly overhead around $6,000.

Rialto—"Singer Jim McKee" (Paramount) (1,960; 60-85-99) General comment on picture pretty fair. Week's receipts showed $16,283.

Rivoli—"The Dawn of a Tomorrow" (Paramount) (2,200; 60-85-90). Feature average, without any particular strength at the box office. Roger Wolff Kahn jazz band credited with great part of draw. Band held over for current week, and may also remain next. Got $18,069.

Strand—"Lillies of the Field" (First National) (2,900; 35-55-85). Second week at the house, and take was $29,642, giving the picture $68,265 for its two weeks.

MAINSTREET'S NEW POLICY KEEPS IN LEAD

First Runs and Vaudeville Hitting in Kansas City—Other Houses Feeling It

Kansas City, April 1.

The Mainstreet, with its first run First Nationals and regulation six acts, continued the big smash in picture circles last week. "When a Man's a Man" was the feature, and the fans simply ate it up. The second week of "Scaramouche" at the Royal and the fifth week for the picture here within five months, dropped considerably from last week, and proves the oft-told story that two weeks is one too many for a picture at this house.

The Newman, with "Society Scandal," held its own to normal business.

The Pantages featured a Jack Pickford picture, "The Hill Billy," and gave it the greatest part of the publicity, which was responsible for the slight pickup in the mats.

Last week's estimates:

Newman—"A Society Scandal" (Paramount) (1,980; 55-75). Critics good to this picture, and around $14,000.

Liberty—"The Law Forbids" (Universal) (1,000; 35-50). Business not up to expectations. About $4,000.

Royal—"Scaramouche" (Metro) (890; 50-75). Second week for picture here and business failed to hold up. Little over $4,000.

Mainstreet—"When a Man's a Man" (First National) (3,400). Six acts complete bill. Second week for the First National releases at this theatre and results astonishing. The picture with the name of the author used as a local feature, he having at one time been a minister here, drew heavily and gave best of satisfaction. Clicked close to $21,000.

Other first run pictures at the vaudeville theatres: "The Hill Billy," Pantages; "White Shoulders," Globe.

ORCHESTRA CREDITED STANLEY'S SHOWING

Four Out of Six Philly Houses Stand Up—"Red Robe" Flops

Philadelphia, April 1.

Four out of six was the record of the larger downtown film houses which successfully overcame the Lenten handicap last week. This marked a distinct improvement over the previous week when only two houses managed to show much strength at the box-office.

The Stanley was undoubtedly lucky in having Waring's Pennsylvanians, jazz orchestra, in their third week. The film feature ("Icebound") was not popular, although the critics gave it favorable reviews.

The Fox theatre also had a big week, with the combination of a big musical feature, and a photoplay. Only in this case the proportion of people attracted by the musical feature as opposed to those coming to see the picture was not so large. The film was "The Rendezvous," the second Goldwyn picture run at the house and it received some splendid notices. The musical feature was the appearance of Percy Grainger, the Australian pianist, whose appearance in a photoplay house was an event of unusual interest.

The Stanton with "Flaming Youth," suddenly booked in a week earlier than intended, when "The Eternal City" flopped, had a good week, but not quite so sensational as expected.

The fourth house to do well last week was "The Ten Commandments," which has apparently been little effected, if any, by Lent. Last week it returned to its gait of about $14,000, after a high-water mark of around $15,000 the previous week.

There was one out-and-out flop among the big features last week. That was "Under the Red Robe."

"The Unknown Purple," without the drawing power of any names and a bit sensational also for Chestnut street, had a mediocre week at the Karlton which has again fallen into a rut.

Estimates of Last Week:

Stanley—"Icebound" (Paramount). Not a popular audience picture although receiving generally good notices, but presence on program of Waring's Pennsylvanians (third and last week) kept attendance big. Beat $24,000, and their draw almost entirely. (Capacity, 4,000; scale, 50-75).

Aldine — "The Ten Commandments" (Paramount, 6th week). A wallop in every way, and the only picture absolutely unaffected by season slump. After sensationally big week, slid off a little to former regular gait, grossing around $14,000. No sign of end of run. (Capacity, 1,500; $1.65 top).

Stanton—"Flaming Youth" (First National). This sensation-type of picture did not create the furore expected but managed to pull a nice gross, and is using big, and flashy advertising to build up business this week; $10,000. (Capacity, 1,700; 50-75).

Fox—"The Rendezvous" (Goldwyn). A popular picture and a builder although some of week's good business was undoubtedly attracted by presence on bill of Percy Grainger, Australian pianist, and one of the classiest features house has had since opening; $15,500. (Capacity, 3,000; 99).

Arcadia—"Under the Red Robe" (Goldwyn, second week). A flop any way you look at it, and scheduled three weeks suddenly cut to two. Less than $2,000 in tiny house. "Nellie the Beautiful Cloak Model" the surprise booking switched in. (Capacity, less than 600; 75 top).

Karlton—"The Unknown Purple." Not much of a draw in this house, grossing about $2,000. (Capacity, 1,100; 50).

JERUSALEM-BOUND

Rome, March 24.

Work on Goldwyn's "Ben-Hur" picture will not be completed before Christmas, according to Albert J. Lena, in charge of filming.

The company is proceeding to Jerusalem, where several scenes in the big production will be shot.

The sets are being built in this city. A large crowd of extras will be engaged here for the mob scenes.

George Walsh, Katherine Key, Carmel Myers, and Francis X. Bushman are among the cast now over here.

WORRIED OVER MAINSTREET

K. C. Exhibitors May Drop Admission Scale to Compete

Kansas City, April 1.

The policy of the Mainstreet in giving a first-run First National picture, together with six acts of vaudeville, has brought a wail from the smaller and residential exhibitors.

That house, with its 3,400 seats and scaling 25 cents for matinees, is cleaning up, which is where the outside managers register their kick. They can't figure how they are going to get by with the same pictures, and some of them have already contracted for the films at a higher price, while the first-run house is thhowing in the Orpheum vaudeville without extra charge.

Some of the managers fear it will break them, others will probably try to get away with a reduction of price, but nothing definite has been announced.

"GALLOPING FISH" TITLE DIDN'T HELP TRADE

Washington Couldn't Understand It—Bands Not So Warm There Last Week

Washington, April 1.

Washington got rather whimsical again last week, and all of a sudden decided it didn't like bands. Following close on the success registered with Waring's Pennsylvanians and the Garber-Davis orchestra at the Metropolitan Harry Crandall brought back the Garber-Davis band for the past week, while Tom Moore at the Ralto had the California Ramblers at that house. Neither attracted anything above the usual, although the expectations were that business would jump, as it had done on the preceding engagements referred to.

The film, at least the title of it, at the Metropolitan may have been a handicap that even an organization of the standing of Jan Garber's orchestra could not overcome. "The Galloping Fish" left everybody wondering what it was all about, and seats at the house were always readily obtained.

At the Palace "The Fighting Coward" did a "nice" business. A sidelight is that of the visit to the house on the opening night of Cullen Landis, who portrays the lead. Landis did not make a "personal appearance," but was "caught" by a number of the news hounds, and this aided.

Estimates for the past week:

Loew's Columbia (1,200; 35-55.—"A Society Scandal." $12,000.

Loew's Palace (2,500; 35-55-75.) "The Fighting Coward." Rather steady draw running to a gross in round figures of about $10,000.

Moore's Rialto (1,908; 25-35-55-75) —"Daughters of Today," with California Ramblers, orchestra. Just under $10,000.

Crandall's Metropolitan (1,800; 35-55-75)—"The Galloping Fish." Title overbalancing splendid work of Garber-Davis Orchestra. Business about $9,750.

This Week

Metropolitan, "The Eternal City"; Palace, "When a Man's a Man"; Rialto, "The Great White Way"; Columbia, "A Society Scandal" (2d week).

'WHITE SISTER' $25,000 AT $1.10 IN DETROIT

Lent Not Hurting the Picture Houses—"Marriage Circle's" 2 Good Weeks

Detroit, April 1.

It doesn't seem as if Lent is keeping anybody away from the big picture houses. Their attractions are getting as much business as they do any other time of the year.

The best past week was "The White Sister" at the Adams, grossing around $25,000. It is held over and seems certain to go at least four weeks as every day business is improving.

Another success last week was "A Society Scandal" which hit around $16,000 and is also held for a second week.

Adams—"White Sister." Sunday opening not up to expectations but started in to pick up Monday and each day the receipts increased over the previous day. Causing talk around town. Prices $1.10 and 85 cents evenings.

Broadway-Strand—Second week of "The Marriage Circle." Big business, getting around $23,000 for the two weeks, good for that house on account of limited seating capacity.

Capitol—"Nellie, the Beautiful Cloak Model." Big week. Around $22,000.

Madison — "Society Scandal"; $16,000. Held over.

"BEAU BRUMMEL" NO DRAW AS HOLDOVER

Got Only $16,800 on Two Weeks — "Eternal City" Topped With $24,000

San Francisco, April 1.

Whether it's a streak of rare luck or whether the run of pictures, plus the lure of Art Landry's Band is responsible, the Warfield has been leading the field of downtown picture houses here for a month past. The week just closed was no exception, but indicated that preceding weeks would be shattered at the box office. 'The Eternal City" had a bunch of names in the cast that would be sufficient to draw a crowd anywhere. Picture nothing extra, but the acting exceptional. Art Landry's Band also helped the pull with a big carnival stunt.

The Granada had "The Fighting Coward" featuring Cullen Landis. This also opened big and maintained satisfactory pace. Interest in the picture helped by the fact that Leo Carrillo appearing in same story under title "Magnolia" at local Alcazar.

The Strand likewise smashed into big money with Elinor Glyn's "Three Weeks" and gave the week an added spurt by having Mrs. Glyn in person the opening day.

The California offered a double feature in "Loving Lies" and another Will Rogers film, "Uncensored Movies." Business very good from the beginning.

The Imperial with John Barrymore in "Beau Brummel" held over for a second week slumped slightly. This feature didn't draw any too strong even during its first seven days.

Estimates for Last Week

California—"Loving Lies," Monte Blue; "Uncensored Movies," Will Rogers (2,400; 55-90). This double bill scored satisfactorily, getting $12,200.

Granada—"The Fighting Coward," Cullen Landis (Paramount; 2,840; 55-90). Opening very good. Picture well liked and names in cast helped to boost attendance, which gave house $18,700 on week.

Imperial—"Beau Brummel," John Barrymore (1,400; 55-90). Second week. Neither week has been anything to brag about in receipts. Picture well done, but somehow failed to hit as draw. Last week, $7,000.

Warfield—"The Eternal City," Bert Lytell and Barbara La Marr. (First National; 2,800; 55-90.) Opening days exceptionally heavy, practically turnaway. Picture nothing extra, but the cast extraordinary. Art Landry's band still big magnet. Got $24,000.

Strand—"Three Weeks" (Goldwyn; 1,700; 30-65). Crowded them in from start. Opening helped by personal appearance of Elinor Glyn. Receipts on week $14,300.

Cameo—"Stolen Sweets," Herbert Rawlinson. Also "Ashes" with Duse. (900; 35-50.) Hitting about average pace around $3,400.

$24,000 BUFFALO'S TOP FOR FASHION REVUE

Takes Town's Record, Starting With Off-Sunday—Other Houses Lose Out

Buffalo, April 1.

Shea's Hippodrome blew the lid off the town last week with a gross that broke all previous records for the house. The figure represents probably the largest week's business ever done by a local picture house. It is still somewhat short of absolute capacity inasmuch as the opening Sunday, which ran minus the fashion show, was below topnotch business. At the present scale it would appear that the Hip was capable of a gross of $25,000, provided capacity registered at every showing.

The extraordinary business last week was due to the semi-annual fashion revue staged by a local merchant. The revue ran 40 minutes with 20 living models.

The other downtown houses appeared to have suffered from the extraordinary draw at the Hip. Grosses at Loew's and the Lafayette fell several thousand dollars under the preceding week's figures.

Last week's estimates:

Hip (2,400; 35-55)—"Society Scandal" and Fashion Revue. Revue staged three times daily, and at each showing fairly mobbed by the women. $24,000.

Loew's State (3,400; 35-55)—"Happiness" and vaudeville. Nothing very startling, with business dropping off several thousands from preceding seven days. Gross of $15,000 excellent in face of competition.

Lafayette (3,400; 35-60)—"Governor's Lady" and vaudeville. Continues to emphasize vaudeville end. Between $15,000 and $16,000.

BEAU BRUMMEL

Warner Bros. production presented by arrangement with Mrs. Richard Mansfield, starring John Barrymore. Based on the play by Clyde Fitch, adapted by Dorothy Farnum. Directed by Harry Beaumont. Shown at the Strand, N. Y., week March 30, 1924. Running time, 120 minutes.

George Bryan Brummel.....John Barrymore
Lady Margery Alvanley.....Mary Astor
George, Prince of Wales.....Willard Louis
Frederica Charlotte, Duchess of York.. Irene Rich
Mortimer.....Alec B. Francis
Lady Hester Stanhope.....Carmel Myers
Lord Alvanley.....William Humphreys
Lord Stanhope.....Richard Tucker
Lord Byron.....Andre Beranger
Lady Manly.....Claire de Lorez
Lord Manly.....Michael Dark
Desmond Wertham.....Templar Saxe
Mrs. Wertham.....Clarissa Seywynne
Snodgrass, an English Inn Keeper..... James A. Marcus
Mrs. Snodgrass.....Betty Brice
Mr. Abrahams.....Roland Rushton
"Poodle" Byng.....John J. Richardson

The combination of one of the most popular actors of the American stage, John Barrymore, in the role most celebrated of the repertoire of the greatest and most famous actor of America in the last score of years, is a combination sure of money on Broadway.

That is exactly what "Beau Brummel" is doing at the Strand this week. It is playing to capacity.

It may be another story as far as the smaller towns of the country are concerned. That is something that will only be worked out with the playing of the picture.

But the picture will go into the pre-release houses and mop up. In the smaller towns as a road show, providing that it has the proper advance work and not merely motion picture exploitation, it will get money, but they will have to play up the Richard Mansfield end as well as the Barrymore. The latter's possibility of succeeding to the crown of dead master might be another angle as well as the romances that are part of "Beau Brummel" story.

From the average exhibitor's standpoint the thing to consider about this picture is that it is another of the long run of costume screen plays. Another point is that it was the greatest box office attraction of the repertoire of the late Richard Mansfield; that it has John Barrymore at the head of a cast that holds some strong picture names, and, finally, that its story is told fairly interestingly on the screen.

The direction is not what it might have been, and the casting was also somewhat faulty. Irene Rich as the Duchess of York would have undoubtedly made a much better Lady Margery than Mary Astor, who played it. Although Miss Astor was seen to advantage from the standpoint of beauty, she did not display any great histrionic ability.

Willard Louis as George, Prince of Wales, was one of the real outstanding figures. He walked away with practically every scene in which he appeared. The part, during the moments that it called for coappearance with the title role, far overshadowed it. Here is a real find in the person of a new fat man of the films.

Carmel Myers as a vamp was a vamp of today rather than one of the period in which the action laid. Alec B. Francis as the servant to Beau Brummel made a work of art of his role.

Then as to Barrymore, there were flashes in his characterization of the London dandy that were inspired, and there were other moments when he did not seem to get over with the audience at all. This might have been as much the fault of direction as it was of acting. There could have been more intimate shots shown, instead of the constant use of the three-quarter and the long shot.

The picture originally was in 14 reels, then cut to 12. At the Strand it is about 10 and takes two hours to show. As a result the Strand is only giving a news reel and overture with it. Sunday was a big day but not a record-breaker, because of the length of the feature. There is some talk of cutting the feature to eight reels, but it is believed that Barrymore protested so strenuously before sailing that this will not be done.

"Beau Brummel" is a good picture, for it combines a good play and a star who is worth while. It is simply a question of whether the costume play is a thing of the past and if there is sufficient interest in this stage star in the smaller towns to attract sufficient to make it worth while to play the picture on a basis that will make a profit at the rental that the distributors must be asking for it. *Fred.*

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MICHIGAN FILM REVIEW
JACOB SMITH, Publisher
415 Free Press Bldg. DETROIT

THREE WEEKS

Goldwyn production, directed by Alan Crosland from Carey Wilson's adaptation of Elinor Glyn's novel, continuity by June Mathis; principals, Conrad Nagle, Aileen Pringle, John Sainpolis, Helen Dunbar, Stuart Holmes, Mitchell Lewis, Robert Cain, Nigel de Bullier, Dale Fuller, Alan Crosland, Jr.; seen at the Capitol, New York.

"Three Weeks" was done some 10 years ago and wasn't much shucks then, as a state rights proposition, shabbily produced. The Goldwyn version is far different—in many ways. The censors were hot on the original film, screaming about the long kisses and other scenes then regarded raw. They couldn't have the heart to cut a foot of this picture, however.

It is a mild, almost milksop "Three Weeks," toned down in its sex kick by both Crosland and Miss Pringle. She plays the queen more royal than romantic. While the story carries out the well-known plot without dodging its responsibilities, it never rises at any time to a single moment of supreme passion.

The patrons with Freudian complexes who come in for a tingle, attracted by the title, may have a bleat. They will find their tiger-rug scene, which gave the flappers of the last generation sleepless nights, compressed into a somewhat dignified few seconds. But it is a beautiful rug!

That about tells the whole story. Everything about "Three Weeks" is beautiful and lovely. The sets, the clothes, the lightings—up to the finest in motion picture production, always. Interiors of the palace and the Swiss hotel are magnificent. The coronation of the royal love-child is impressive and gorgeous at the end.

But "Three Weeks" doesn't raise the temperature, as might be expected. So much sympathy is gotten for the queen by the very villainous behavior of the king-husband, as played with terrific power by John Sainpolis, that her romance becomes a protest rather than an urge; a methodical venture rather than a fervid adventure; a designed plan to get an heir who will have a decent strain of manhood for her country rather than an impulsive clicking of two wounded, wild, love-hungry young hearts.

That appeal was the making of the book and was in Miss Glyn's mind when she wrote it. The plot, without it, isn't beyond the commonplace in romance of royalty amidst high-power surroundings.

It is not fair to indicate that the spirit of the book is lost in this showing. But it isn't concentrated or climaxed at any time into one big, preponderant moment, either. One who sees this film may know what Miss Glyn meant but may not quite feel what she meant.

As a picture worth seeing this is undoubtedly in the front rank. What it misses is entirely psychological. Regular filmgoers will admire and praise it, and it is a credit to everyone associated from artistic standpoints and demonstrations of screen art. If it were just an unknown story it would still stand up; but the great furore caused by the girl-thrilling classic laid down an obligation which is not quite met by the respectable, legitimate progress of the scenario.

Should be a strong release everywhere on the title-draw and the standard names, and will please if not electrify those whom it lures in with pulses palpitating as they buy the tickets. *Lait.*

Dorothy Mackaill to Marry

Los Angeles, April 1.

George O'Brien, son of San Francisco's police chief, announces his engagement to Dorothy Mackaill, in pictures.

Coming Soon
Lois Wilson in
"ANOTHER SCANDAL"
Cosmo Hamilton's latest and greatest novel
an E.H Griffith Production
HODKINSON RELEASE
Season 1924-1925 Thirty Five Run Picture

WOMAN TO WOMAN

Selznick picture and a Graham Cutts production presented by Balcon, Freeman and Saville. Adapted from the play by Michael Morton and starring Betty Compson. At the Rivoli, New York, week March 30. Running time, 73 mins.

Deloryse.....Betty Compson
David Compton.....Clive Brook
Mrs. Anson Pond.....Josephine Earle
Henriette.....Mrrie Ault
Little Davy.....M. Peter

One of Betty Compson's English made features that has been playing out of town for a few weeks but marks this as its premier in New York and nothing either the British manufacturers nor Miss Compson need be ashamed of.

The picture will certainly do the star no harm, for with one exceptition it shows her to advantage throughout besides being excellently produced.

Technically, a certain portion of American consumers may find fault with the number of closeups, the tinting of a cabaret scene and a more or less amount of wasted footage, but as a whole it is not any more guilty of the usual sequence of deficiencies than is included in the average features produced and made within our home territory.

Besides which it has a story to tell, tells it and closes out upon the death of the heroine, leaving her child in the hands of its father and his wife.

No director is named either on the program or by caption which makes it more than probable that the Graham Cutts Production introduction is the tipoff at to Cutts being the individual responsible. It's a workmanlike piece of production, who ever did it, and rates above some of the vehicles Miss Compson has done on this side. That it should increase this girl's following seems a surety and the drawing power of her name may show an inkling in that at seven o'clock, on a mild Sunday evening, the box office line was stretching beyond the 49th street corner, which isn't bad even allowing for the tremendous business the "street" theatres do on a Sabbath night.

The star receives excellent support in the persons of Clive Brook and Marie Ault, although the entire cast more than equals the individual responsibilities. The narrative covers the war period and is located in both Paris and London. It tells of a dancer in a Montmartre cabaret meeting an English officer while he is on leave, which soon develops into a love affair. On the eve of their marriage he is summoned to rejoin his unit and a loss of memory results from shellshock.

A five years' lapse reveals the girl as the current rage of London and the former officer, now a sedate and well provided for business man, with a wife who denies him children. Persuaded to witness a performance and see for himself this sensation which has tuxedos and top hats (very natty, too) clamoring at the stage door, his initial glance from a stage box is sufficient to restore his memory and the arrangement of a meeting.

Uninformed as to his marriage, through his change of title, Deloryse brings to him his son. It complicates matters until the wife personally intercedes the night the trio are to make for Paris on the ground that she will take the child into her home as an adopted son and in that way give him his rightful birthright.

The two women, previously acquainted to the point where Deloryse is to dance at a ball given by the wife, reach an understanding with the dancer agreeing to perform at the social event, knowing it will probably kill her because of a weak heart, against which she has previously been warned. And such is the end.

Miss Compson is viewed at various stages of undress other than in costuming, at which time she is burdened with little, but her actual work compensates other than when she dances, for it must be said the star is not fluently addicted to the art of high kicks nor "shiver" dancing.

The production includes an insert of a stage setting (evidently from the "Brighter London" show at the Hippodrome, London, that for eccentric and flash costuming will make the wise boys over here look the second time, while a majority of the interiors are lavish and are made to impress for full value through photography which takes advantage of the opportunity. A sense of lighting, especially upon the instance of a bedroom set, that can stand with the best is also noteworthy.

After viewing this picture there seems no evident reason for the continual antipathy expressed towards British-made films, as this assuredly must be an example of the better grade of work over there. It is unquestionably equal to a vast majority of the releases viewed in the first run houses over here and vastly superior to those witnessed in our daily change theatres.

What about it, Joe? *Skig.*

Cecil Spooner Going West

Cecil Spooner will leave for the Coast this week to appear in the second of a series of Blaney productions.

The title is "One Law For the Woman." (Vita).

SOCIETY SENSATION

Reissued by Universal as a "Universal Special." Story by Perley Poore Sheehan; directed by Paul Powell. Shown at Loew's New York, N. Y., March 31, 1924, on double feature bill. Running time 27 minutes.

Capt. H. H. Fairfax.....Alfred Allen
Margaret Fairfax.....Carmel Myers
Just Mary.....ZaZu Pitts
Richard Bradley.....Rodolph Valentino

Monday night at Loew's New York Roof when this picture was shown as one half of the double feature bill the audience gave it and Rodolph Valentino the "razz" good and proper. It was a wise crackin' crowd of Broadway hangers-on that viewed the picture, the usual audience that the roof gets, and while they could not appreciate the fact that here was something Universal was putting over on them by issuing it in the guise of a "Universal Special" and playing it up with a lot of new paper which had Valentino starred top of Carmel Myers and which also had some of his recent pictures slapped all over it, they could appreciate the crudity of the picture itself. Tha was what they razzed more than the star.

This is one of the things in picture business that the exhibitor has in his power to stop. All he has to do is to fail to book a picture of this sort and the distributor-producer will soon stop digging into his cut out to frame a picture just to be able to use a star's name. In the long run the exhibitor is the loser. Imagine a "special" that runs 27 minutes and you have the idea of how much of a special this is.

It is so old that the year of copyright is even left off of the leader. That in itself tells a story.

Valentino plays the lead opposite Carmel Myers, who is in reality the star. She is the daughter of a fishing boat captain who has claim to an English title. Because of this, one of the new rich decides to entertain the daughter and launch her as a summer sensation as a duchess. Her first appearance on the beach and she rescues the son of the real society leader of the resort from drowning. The audience thought it was all in fun after the phoney fight stuff and the picture never had a chance with them.

Universal is a member of the M. P. Producers and Distributors of America. That organization has a code of ethics for its members, whether Universal knows it or not. *Fred.*

VIRTUOUS LIARS

Whitman Bennett production. Story by E. C. Holland. Adapted by Eve Stuyvesant. Directed by Whitman Bennett. Shown at the Rialto, New York, week March 30. Running time, 60 minutes.

Norman Wright.....David Powell
Josiah Wright.....Maurice Costello
Edith Banton.....Edith Allen
Jack Banton.....Ralph Kellard
Julia Livingston.....Naomi Childers
Livingston.....Burr McIntosh
Juanita.....Dagmar Godowsky

Possibly it was the title that might have been the one thing that swayed those booking the Rialto in favor of the picture, but even though it has one of those titles designed especially for the box office it is far from being a picture that measures up to the pre-release full-week-run standard. It is "just a feature." One of those for the average house where there is a daily change policy.

The story has nothing imposing in thought or action. The picture holds nothing extraordinary in the way of production or cast and the direction is the average.

True, David Powell heads the cast. He is a good leading man, and good

RIVOLI Next Week

MARY ROBERTS RINEHART'S fascinating mystery-melodrama, "The Breaking Point," has everything a great show should have.

A real all-star cast. A mystery that grips you and isn't solved till the last few feet of film. Love scenes (REAL ones) and plenty of comedy.

The big crowds will flock to the Rivoli next week!

"The Breaking Point" is one of the 18 great March-June Paramount Pictures, which include Cecil B. De Mille's "Triumph," Thomas Meighan in "The Confidence Man," Gloria Swanson in "A Society Scandal," Pola Negri in "Men." See them! Book them!

Adolph Zukor and Jesse L. Lasky present a

Herbert Brenon Prduction

"THE BREAKING POINT"

With Nita Naldi, Patsy Ruth Miller, George Fawcett and Matt Moore

Adapted by Julie Herne and Edfrid Bingham

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION

in this picture. The picture also brings back Maurice Costello, and he gives a polished performance, looking well as an elderly man of wealth. Edith Allen, who plays the lead, is fairly average. Naomi Childers does nothing and doesn't mean anything. Burr McIntosh has a bit that amounts to nothing, and Dagmar Godowsky is shot after three scenes.

One can't hand Mr. Bennett anything on this production other than he was lucky in getting it on Broadway for a week.

Fred.

GENTLE JULIA

William Fox production, starring Bessie Love. Story by Booth Tarkington. Adapted by Donald Lee. Directed by Rowland V. Lee. Shown at Loew's New York, N. Y., March 31, on double feature bill. Running time, 67 minutes.

Julia.....Bessie Love
Noble Dill.....Harold Goodwin
Randolph Crum.....Frank Elliott
John Atwater.....Charles K. French
George Atwater.....Clyde Benson
Uncle Joe Atwater.....Harry Dunkinson
Newland Sanders.....Jack Rollins
Mrs. Joe Atwater.....Frances Gaunt
George Plum.....Bill Irving
Mrs. Geo. Atwater.....Agnes Aker
Herbert Atwater.....William Lester
Mrs. Herbert Atwater.....Gypsy Norman
Florence Atwater.....Mary Arthur
Herbert Atwater, Jr.....Richard Billings

Nothing particularly stirring about this Booth Tarkington tale as revealed on the screen, although the story at times shows great humorous possibilities. These possibilities were not taken advantage of either by adapter or director. As a feature picture this one is just about capable of holding down one-half of a double-feature bill in the larger daily change houses. In some of the smaller houses that are also daily change it may also get by.

Bessie Love is at the head of a lengthy but more or less unimportant cast. The greater part of the picture was shot out of doors on exterior locations, so the picture wasn't an expensive one to make.

The story is that of a girl who is the queen bee in her own little home town and believes, because of this, she'll be just as great a favorite in a big town. Reaching Chicago, she discovers herself overshadowed. It is a tale of calf romance and juvenile pranks along the usual Tarkington lines, with the juvenile portion of the story running far in advance of the other.

Little Mary Arthur runs away with the honors as the little niece of the Gentle Julia.

Fred.

GREAT BATTLES

Leon Britton's presentation of extracts from fight pictures. At Cameo, New York, week of March 30. Running time, 22 min.

Revealing the highlights of a majority of the more important fistic encounters of 1923 and an entertaining "short" for screen entertainment.

The battles are those between Villa-Buff, Firpo-Brennan, Criqui-Kilbane, Criqui-Dundee, Wilde-Villa, Leonard-Tendler, Dempsey-Firpo.

There is none of the slow motion photography included, but it gives the knockout rounds in all those fights which terminated in such a manner, while those that didn't contain sufficient action to make the film lively all of the way.

The picture is simply a matter of piecing, but has been nicely put together and should prove a box office draw. *Skig.*

NORTH OF NEVADA

Monogram production presented by Harry S. Brown. Featuring Fred Thompson and directed by Albert Rogell. At the Circle as half the bill one day March 25. Runs 62 minutes. Distributed by F. B. O.

In spite of the "north" in its title, "North of Nevada" is a pure and simple western, pure in the sense that all these out-of-doors pictures are and simple because there is not enough gray stuff behind it to lift it to any higher level. The curse of 90 per cent of all westerns drains all the interest.

The strugle is purely physical, consisting of chases, fights, abductions and finally the triumph by force of the hero over the villain. The upright young foreman of the ranch is kept busy defending the new owner, the girl in the case, from the machinations of a band of villains who seek to swindle her of her property.

Affairs are complicated by the weakness of her brother, a semi-comic city knave who constantly plays into the hands of her adversaries.

Fred Thompson, the star, is handsome and earnest in his work and promises in time to join the large school of male leads already turning out a steady stream of westerns. A white horse, called "Silver King," is important. That he is a worthy rival for Tom Mix's "Tony" is evidenced by the laughs he won when showing his jealousy of the girl who is stealing the affections of his master. The rest of the cast, containing only one familiar name, Josef Swickard, is adequate, as is the direction.

In spite of a few attractive comedy bits and freedom from any outstanding deficiencies except the lack of novelty, "North of Nevada" hardly rated its showing at a fairly important Loew house in New York. In general it seems headed for the smallest houses.

GIRL SHY

Harold Lloyd production, released by Pathe. Story by Sam Taylor, assisted by Tommy Gray, Tim Whelen and Ted Wilde. Direction by Fred Newmeyer and Sam Taylor. Trade showing, New York Roof, March 28, 1924. Running 82 minutes.

Poor Boy.....Harold Lloyd
Rich Girl.....Jobyna Ralston
Poor Man.....Richard Daniels
Rich Man.....Carlton Griffith

Harold Lloyd's latest may well be called his best. There is so much action jammed into this picture that when it once gets under way one forgets the opening is rather slow. The last two reels move along so fast, with so many thrills, that the average audience is going to stand up and howl.

It's a wow of a comedy picture!

The story is by Sam Taylor, Tommy Gray, Tim Whelen and Ted Wilde. Taylor, together with Fred Newmeyer, directed.

Lloyd is a small-town tailor's apprentice, frightfully girl shy and prone to stuttering. In secret, however, he fancies himself as an author and feels the urge to write a book on girls and women, with himself figuring as the heroic character in a series of romances that are 16 in number.

The early part shows Lloyd laboring at night over a typewriter in an attic on his masterpiece, flashes of the script being shown, with Lloyd handling a vamp and another showing him pulling caveman stuff with a flapper.

It is this script that brings him in contact with the rich girl. He is on his way to the city with the script when he meets her on the train. There is a lot of good laugh stuff in the train scene, the first wow coming when he rescues the toy dog belonging to the heiress. The hiding of the dog to get past the conductor and the subsequent complications are also good for laughs.

The biggest of the picture, however, is the chase stuff that runs through both of the final reels. It starts off with Lloyd becoming aware his book has been accepted and he is in receipt of $3,000 advance royalties, this followed by the discovery of the fact that "the girl" is going to be married to his rival, who already has a wife, starts him off hotfoot for the scene of the wedding. What he goes through to get there is beyond the mere power of a typewriter to describe. It is a chase that caps anything else that has ever been done on the screen. In his race for the scene of the wedding the comedian uses automobile, motorcycles, horses, a trolley car, and the manner in which they are employed will bring howl after howl from picture fans.

Playing the lead opposite Lloyd is Jobyna Ralston, who proves herself considerable of an actress in addition to being decidedly pretty. The heavy is Carlton Griffith. No one in the cast other than four characters are mentioned, and, as a matter of fact, no one except Lloyd and the girl remain in one's memory.

The chances are that with "Girl Shy," Lloyd is going to run up a bigger sales gross than he has had with any of his previous productions. *Fred.*

The Regent picture house at 27th street and Third avenue, New York, has been taken over by William Yoost, who operates a chain of picture theatres including the Chaloner and the Chelsea.

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Coming Soon ~
DOROTHY MACKAILL
in
"WHAT SHALL I DO?"
a Frank E. Woods Special Production
for HODKINSON RELEASE
Season 1924-1925 Thirty First-Run Pictures

FOOLS' HIGHWAY

Universal-Jewel starring Mary Philbin. Cast includes Charlie Murray, Lincoln Plummer, Buster Collier, Pat O'Malley and Max Davidson. Directed by Irving Cummings. Showing at Loew's New York as half of double feature program, March 28, one day. Running time, 77 mins.

Mary Philbin's name above that of the picture and an underline giving due credit for her performance in "Merry-Go-Round." Splitting honors with another feature, this Universal release looked to be the most capable of maintaining a solitary standard.

The story is that of New York's Bowery in the late 90's, accompanied by appropriate costuming and ward politics with the boss' cleanup youth eventually reforming and joining "the force" through the efforts of the girl.

The film projects two worthy performances contributed by Miss Philbin and Pat O'Malley. Others make their presence known through respective bits which Cummings, directing, has inserted for comedy. Incidentally, the director has sustained the script to round out a pleasing story that is, perhaps, slightly too lengthy.

The atmosphere of the sets includes the old miniature steam engines at one time used by the elevated trains and is replete with other instances of a like nature comprising one of the most attractive appeals the picture contains.

The fighting, gang stuff and snatches of comedy are well enough pictured to make this film an easy bill leader in the upper middle houses, besides which the name of Miss Philbin should help. *Skig.*

AVERAGE WOMAN

C. C. Burr picture adapted from the story of Dorothy De Jagers and directed by William Cabanne. Cast includes Pauline Garon, David Powell, Burr McIntosh and Harrison Ford. Showing as half of double feature program at Loew's New York, March 28, one day. Running time, 64 mins.

An in and out picture which doesn't hold water and neither does it spin. The cast names may prove of assistance, but the actual tale is too thin to prove other than a weakling in evidencing why modern girls are equal, or better, than their ancestors.

A newspaper reporter digging data on a special story of the average woman encounters the girl in a library and proceeds to follow her for material. Wise to the trailing the girl has a policeman grab the youth and turn him over to her father, an official, whom she warns to punish the boy by making him report to her once a week.

Opposite is the other suitor, secret owner of the city's worst cabaret, who ultimately secures what he thinks is an inside story on the girl's family. The usual private dining room, the raid and rescue of the daughter follow.

Burr McIntosh, as the father, does about as well as anyone, while Powell and Harrison do little but walk through their parts. Miss Garon is Miss Garon. If you like her—that's that.

Nothing outstanding in the production beyond the interiors which are tasteful and suitable to the purpose. About rightly placed when having another feature alongside on the same program. *Skig.*

TRY AND GET IT

S. V. Grand presentation, releasing through Hodkinson and adapted from the story of E. P. Lyle. Stars Bryant Washburn, with Cullen Tate directing. C. I. McDonnell, the photographer. Cast includes Joseph Kilgour, E. E. Horton, Lionel Belmore, Carl Stockdale and Billie Dove. Showing at the Cameo week of March 30. Running time, 59 minutes.

A breezy, light comedy, neatly presented, with which Lionel Belmore has not a little to do for its entertaining qualities. Despite the starring of Washburn, it is Belmore who stands out in bold relief, and a corking performance he has turned in. Otherwise, the film consummates a well-executed assemblage of units making for a flitting program leader that will amuse.

Tate has evidently cashed in on every angle, securing a uniform all-around portrayal from the cast, in which Washburn is cushioned so that he has but little to do other than permit the continuity of the tale to carry him along. The titling flashes as having been carelessly cut and constructed in various instances, but on the other hand balances the discrepancy through comedy verbalizing that injects a lilt.

The story has to do with a grudge debt between two men, which the youthful bill collector (Washburn) must secure in order to hold his job. The debtor (Belmore) is a cement manufacturer, forced to handle the financial end of his daughter's modiste shop. The overcoming of the obstacles in securing payment, with the girl (Billie Dove) thrown in at the finish, consumes all of the running time.

The fashion shop is an excuse for a brief parade of clothes, as well as constituting a neatly designed background in the way of an interior set. The film upholds a certain standard of appearance throughout, before which the action carries along without becoming tedious.

Washburn means little, as his portrayal could have been equally handled by many of less importance, but it may be of note that considering he was being starred he would permit himself to be so directed. It's a credit to him if he did, for the lessening of the usual predominance is more than of inconsequential assistance.

E. E. Horton lends able support, while Miss Dove is also par with a passive role; but it is Belmore, as the grouch debtor, the comedy bits and the titling which make this a well conceived release, equal to the assignment of program leading where this type of picture is desired. *Skig.*

BY DIVINE RIGHT

A Harry Ascher production, featuring Elliott Dexter and Mildred Harris. Story by Adam Hull Shirk. Directed by R. William Neill. Shown at the Stanley, N. Y., March 28, 1924. Running time, 78 minutes. Released by F. B. O.

The Boss.....Anders Randolph
The Prince.....Elliott Dexter
The Girl.....Mildred Harris
The Hireling.....Sidney Bracey
Detective.....De Witt Jennings
The Child.....Jeanne Carpenter
The Wife.....Grace Carlyle

Adam Hull Shirk in authoring this feature, tried for a Christian Science propaganda tale that might be likened to "The Miracle Man," but he failed in the job that he set for himself. He turned out a story that has an idea, but hasn't a punch to get it over. The result is that on the screen the production proves to be draggy and wearisome. The fact that Elliott Dexter and Mildred Harris are co-featured in the picture may mean a little at the box office, but the chances are that the average fan will be disappointed in the picture even in the smaller houses.

The story is one of a clash between political power as typified by the political boss of a big city and that of the Supreme Being through the head of a slum mission. The political boss is out to get a certain girl who seeks the protection of the mission. The boss then puts his gang on the job, the mission is fired and the preacher charged with having set the blaze, with the result that he is sent to jail for seven years. On his way to prison the train is wrecked and he escapes. Later, changed in appearance, he seeks employment in the home of the boss as his social secretary.

When the little daughter of the boss is pronounced a cripple for life by doctors the secretary takes hold and through prayer restores her to health overnight.

At the same time he effects a reconciliation between the boss and his wife, and there is a happy ending all around.

Mildred Harris as the girl has been "carrying on" in the mission during the absence of the preacher, she remaining firm in "the faith" that he is alive and will return.

For a thrill the picture has the train wreck, which is well worked up to the point where the actual crash occurs; then the pieced-in bit of a smash fails to slip over the kick.

Fred.

TWO INJURED IN CRASH

Los Angeles, April 1.

Two automobiles, in one of which was Eileen Sedgwick and the other Jay Marchant, collided on the Mountain road last week.

Both were seriously injured. Miss Sedgwick was hurt internally, while Director Marchant received a broken knee cap and it is feared he also received internal injuries.

The U. Company of 40 was making "The Fighting Ranger."

Soup Kewpies in Films

The Campbell Soup characters are to be produced for pictures in animated form. Grace G. Drayton, artist and originator, is doing the negotiating, although George P. Robson intends to do the actual producing.

The best picture "Connie" ever made---

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

'The GOLDFISH'

Adapted from the Stage Play "THE GOLDFISH"

Directed by Jerome Storm

FIRST NATIONAL PICTURES

Like all the big ones it's a

FIRST NATIONAL ATTRACTION

Al Jolson's

A R C A D E Y

by AL JOLSON and B.G. DeSYLVA

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When Lights

by GUS KAHN TED KO

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DON'T MIND

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LONDON, W. C. 1, ENGLAND—138 Ch
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ED KOEHLER TED FIORITO

ND THE RAIN

D MILLER *and*
STER COHN

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R AWHILE

S *and* VINCENT ROSE

ballad

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285 Loeb Arcade

The Ballad Hit That Never Misses

MR. ROOMA

TELL MY MAMMY
TO COME BACK HOME

by IRA SCHUSTER, JOHNNY WHITE
& CLIFF FRIEND

BILLS NEXT WEEK (APRIL 7)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY
Keith's Palace
Marj Rambeau Co
Ruby Norton
Rastelli
Runaway 4
(Others to fill)
Keith's Hipp'drome
Royal Pekin Tr
The Gaudschmidts
4 Mortons
Mabel Ford Rev
Duci De Kerekjarto
Imperial Rev
Marta Farra
(Two to fill)
Keith's Riverside
Vincent Lopez Band
T & B Healy
Syncopated Toes
Chain & Acher
Fritzi Ridgeway Co
Ruth Budd
King & Beatty
Chong & Moey
(One to fill)
Keith's Alhambra
Dance Creations
Clayton & Edwards
Marie M'Connell Co
Marcel & Seal
Bevan & Flint
Al Tucker Band
M'roy McNeece & R
(Two to fill)
Keith's Royal
Miacahua
4 Camerons
Moran & Mack
Margaret Padula
D'mond & Brennan
(Others to fill)
Keith's 81st St
Friend In Need
Franz Drdla
Rae Samuels
(Three to fill)
Moss' Broadway
Ruth Toye
(Others to fill)
Moss' Coliseum
1st half
Wee Geo Wood
(Others to fill)
R'nolds Donegan Co
(Others to fill)
2d half (11-13)
Josephine Davis
(Others to fill)

FAR ROCKAWAY
Columbia
2d half
Mel Klee
Griffin Twins
(Others to fill)

BROOKLYN
Keith's Bushwick
Nance O'Neill Co
Fortunello & C'lino
G S Melvin
Helen Stover
Billy Glason
Russell Carr
Robey & Gould
Ward & Dooley
(One to fill)
Keith's Orpheum
Blossom Seeley Co
Yorke & King
Maker & Redford
Abbott & White
4 Ortons
(Others to fill)
Moss' Flatbush
Eddie Leonard Co
Harry Breen
(Others to fill)
Keith's Greenpoint
2d half (3-6)
Stan Kavanaugh Co
Belle & Le Claire
Clayton White Co
5 Jolly Corks
(Two to fill)
1st half (7-10)
Jones & Ray
Krafts & La Mont
Healy & Cross
(Three to fill)
2d half (11-13)
Willie Hale & Bro
Thos J Ryan Co
Pisano Landauer Co
Healy & Cross
(Two to fill)
Keith's Prospect
2d half (3-6)
Redmond & Wells

HERBERT JOSEPH
ASHLEY-DORNEY and CO
The New EARL, Phila., This Week (March 31)
HUGHES & MANWARING, Reps.

Keith's Jefferson
Van Cello & Mary
Dotson
Ray Hughes & Pam
Owen McGivney
Besser & Irwin
(One to fill)
2d half
Runaway 4
Wilfred Clark Co
Pert Kelton
Rogers & Gregory
(Two to fill)
Moss' Franklin
Gus Edwards Rev
(Others to fill)
2d half
Gus Edwards Rev
(Others to fill)
(Others to fill)
Keith's Fordham
Rooney & Bent Rev
Ethel Hopkins
(Others to fill)
2d half
Rooney & Bent Rev
(Others to fill)
Moss' Regent
Nan Halperin
Wilfred Clark Co
(Others to fill)
2d half
McKay & Ardine
Dorothy Sudler Co
Juggling Nelsons
(Three to fill)
Proctor's 125th St
2d half (3-6)
Musical Johnstons
Ulis & Clark
Harrison Moss Co
(Others to fill)
1st half (7-10)
Glenn & Jenkins
Tivoli & La Vere
(Others to fill)
2d half (11-13)
R'nolds Donegan Co
(Others to fill)
Proctor's 58th St
2d half (3-6)
Harvard Holy & K
Stanley & Nelson
Marion Murray Co
Helen Moretti
Chas King
M & A Clark
4 Lamy Bros
(Two to fill)
1st half (7-10)
Thos J Ryan Co
D C'nelly Wenrich
Stan Stanley Co
(Three to fill)
2d half (11-13)
Willie Solar
Edith Clasper
(Others to fill)
Moss' Rivera
Runaway 4
Mel Klee
Griffin Twins
(Others to fill)
2d half
Friscoe
(Others to fill)

ALBANY
Proctor's
Lew Hawking
Hall Erminie & B
Morgan & Sheldon
Flotilla
(One to fill)
2d half
Homer Coghill
Lillian Conn'
Mrs Valentino
Roy LaPearl
(One to fill)

ALLENTOWN PA
Orpheum
Clark Morell
Coogan & Casey
Hegemann's Band
(Two to fill)
2d half
Lang & Volk
The Wrecker
H Downing Co
(Two to fill)

AMSTERDAM N Y
Rialto
Harriett Nawrot
Frank Ward
Shura Rulowa
A & F Stedman
(One to fill)

BILLY EVYLEEN
PURCELLA and RAMSAY
Playing Return Engagement
Pantages Circuit

Wanzer & Palmer
Flashes White Way
1st half (7-10)
The Beaumonts
(Others to fill)
Proctor's 5th Ave
2d half (3-6)
Willie Hale & Bro
Jim McWilliams
Glenn & Jenkins
Chas McGood Co
(Two to fill)
1st half (7-10)
Keller Sis & L
Friscoe McD Co
Gus Fowler Co
(Three to fill)
2d half (11-13)
Roe Reeves
Chas King Co
(Others to fill)
Proctor's 23rd St
2d half (3-6)
Buchannan & Br'er
Wilton Ross Co
Pert Kelton
Donovan & Lee
(Two to fill)
1st half (7-10)
Genaro & Lotti
2d half
Georgia Coward
Shriner & Fitzs'm'ns
(Three to fill)

ASBURY PARK
Broadway
Frank Reckless Co
Norma-Gol'n Violin
(Three to fill)
2d half
Sisto
(Others to fill)

ATLANTA
Lyric
(Birmingham split)
2d half
Hanson & Burtons
Fulton & Quintet
Rich Hayes
Norwood & Hall
Maryland Singers

AUBURN N Y
Jefferson
Cliff Bailey 2
Malinda & Dade
Eddie Stapey Co
A Robbins
(One to fill)
2d half
Francis & Lloyd
Man Off Wagon
Mack & Lane
(One to fill)

BALTIMORE
Maryland
Kismet Sis
Lorraine & Ritz
Carlisle & Lamal
Sybil Vane
Pearl Regay
Leviathan Band
Will Mahoney
Golden Visions

BANGOR ME
Bijou
Dixon & O'Brien

CARBONDALE PA
Irwin
Maltylee Lippard
Frank Reckless Co
(Three to fill)
2d half
Jim White
(Others to fill)

CHARL'ST'N W VA
Kearse
Bert Sloan
Little Cinderella
Primrose 4
The Solaros
(One to fill)
2d half
Dorothy Barnett Co
Rogers Sis
John Barton Co
3 Renards

Marty White
THE SINGING HUMORESQUE

Dale & Delano
Walsh & Taye
(Two to fill)
2d half
Phil Cook
Reed & Ray
(Three to fill)

BATON ROUGE
Columbia
(Shreveport split)
1st half
Archie Onrt
S J Stephens Co
Billy Beard
Fay & Weston

BINGHAMTON
Binghamton
Gautier's Toy Shop
Halla & O'Brien
H & R Sullivan
Man Off Wagon
10 Musical Sellers
2d half
DeDios Circus
Cooper & Lacey
McCool & Riley
4 Pals
(One to fill)

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Rood & Francis
Philbrick & De Voe
Smith & Strong
Walter Weems
Earl & Rial Rev

BOSTON
B. F. Keith's
Julian Eltinge
Bert Fitzgibbon
Marie Cahill Co
Morris & Campbell
Oakes & Delour
Russell & Marconi
Towers & D'Horleys
Ballot 5
Boston
Hall & Dexter
Toto
B Henshaw & Enc
Skelly & Heit Rev
(One to fill)
Gordon's Olympia
(Scollay Sq)
Russ LaVan & Peat
Kessler & Morgan
Stanley Chapman
Scollay Sq Minst
(One to fill)
Gordon's Olympia
(Washington St)
Geo Wink
Joe Whitehead

CHESTER PA
Adgement
W'man & C'panion
Behan & Mack
Dufor Boys
Perrone & Oliver
Dwyer & Orma
Lomas Troupe
2d half
Jules Fuerst
Meehan & Ervin
D'nham & O'Malley
Howard & White
Mack & Stanton
Powell 6

CINCINNATI
B. F. Keith's
McSoverign
Pietro
P Hannaford Co
Joe Darcey
Merton Mystery
Yorke & Lord
Chandon 3
Palace
The Seebacks
Elkins F & Elkins
Mabel Blondell
3 Aces & Joker
Bob Murphy And
Corinne & Himber
Anger & Packer

CLEVELAND
Palace
Van & Schenck
Dooley & Morton
Yarmark
Trixie Friganza
Robert & Gleasdorf
Guilfoyle & Lang
H & G Ellsworth
Amac
Hippodrome
Anna Vivian Co
Olga Kane
Harry Faber Co
Hall & Shapiro
Trip to Hitland
105th St
Allen Taylor & B
Coscia & Verdi
Laura Pierpont Co
Lane & Harper
Venetian Masqus
Clara Howard
Little Pipifax Co

CLARKSBURG
Robinson-Grand
Dorothy Barnett 3
Rogers Sis
John Barton Co
Joe Whitehead

Art Blanche
LA FLEUR and PORTIA
BOOKED SOLID ORPHEUM CIRCUIT
Week April 13, Main St., Kansas City.

Herbert & Neeley
Webb's Ent'tainers
(Two to fill)

BROCKTON MASS
Strand
Physical Culture
Ray & Emma Dean
Meehan & Newman
Ed Lowry
The Steppers
2d half
Jim & Jack
R E Ball & Bro
Al Moore & Band

BUFFALO
Shea's
Raymond Wilbert
Freda & Anthony
Flo Watson Co
Jack Clifford
Margie Coates
Cupid's Closeups
Bach's Ent

CAMDEN N J
Towers
Ritter & Knappe
Furman & Evans
Allen & Grace
Will J Evans
Teddy Claire Co
2d half
Miller & Fears
Bert Levey
Allen & Canfield
Lomas Troupe
(One to fill)
3 Renards
2d half
Bert Sloan
Little Cinderella
Primrose 4
The Solaros
(One to fill)

COLUMBUS O
B. F. Keith's
Monroe Bros
Susan Tompkins
Mollie Fuller Co
Sully & Thomas
Tom Davies 3

DAYTON
B. F. Keith's
Chevalier Bros
Frank Richardson
Sully & Houghton
Holt & Leonard
O'Brien Sextet

DETROIT
Temple
Lottie Atherton
Combe & Nevins
Morton & Glass
Harrison & Dakin
Irving & Moore
Kerr & Weston
Bob Hall
Breitbert

EASTON PA
Able O H
Lang & Volk
The Wrecker
H Downing Co
(Two to fill)
2d half
Clark Morrell
Coogan & Casey
Hegeman's Band
(Two to fill)

ELMIRA N Y
Majestic
Dancing LaVars
Scholder Sis
Poss Jones Co
Mack & Lene
John Olms Co
2d half
B'nington & Scott
10 Musical Spillers
Gautier's Toy Shop
(Two to fill)

ERIE PA
Colonial
Baggott & Sheldon
P & E Rosa
Eddie Carr Co
Charissi Family
Benson Massimo Co

FALL RIVER
Empire
The Bradnas
Pierce & Ryan
Leila White's Co
Mack & Breen
Elliott & LaTour
Owens Campbell Co

GERMANTOWN
Orpheum
Karl & Rovein
Clifford & Bailey
Jim White
(Two to fill)
2nd half
Nesbits Orch
(Others to fill)

HOLYOKE MASS
Victory
Provost & Zaro
Murray & Gerrish
Alice Hamilton
Mattison Cole Rev
(One to fill)
2nd half
Wright & Gayman
Morgan & West
Eight Mascots
Ray & Emma Dean
Camille 3

INDIANAPOLIS
B F Keith's
Juggleland
Laura Ormsbee Co
Hermine Shone Co
Patricola
Bryan & Broderick
D D H
Lucas & Inez

JACKSONVILLE
Arcade
(Same 1st half bill plays Savannah 2nd half)
Rose Ellis & R
Chas F Semon
Geo Alexander Co
Adams & Griffith
Road to Vaudeville
2nd half
Perez & Marguerite
Moore & Freed
Elaine & Marshall
Barber & Jackson
Mlle Ivy & Co

JERSEY CITY
State
2nd half 3-6
Ethel Hopkins
Thos J Ryan
Babcock & Dolly
Vinc't Lopez Band
(Two to fill)
1st half 7-10
Willie Rolls

DIRECTION
ALF T. WILTON

Bernard & Garry
Kelly & Birming'm
Fleurette Joffrie
Lew Seymour Co
2nd half
J & J Gibson
Furman & Evans
Val Bergere Co
V & E Stanton

GRAND RAPIDS
Empress
J & H Shields
Davis & Darnell
H Stoddard Band
Shaw & Lee
Kikuta Japs
J & E Mitchell

GREENSBURG
Strand
2 Gezzis
Gates & Finley
McWatters & T
Mortenson
In Transylvania
2nd half
Mildred Parker
Jarrow
Les Gladdens
(Two to fill)

HAMILTON CAN
Lyric
3 Arnims
Carleton & Bellew
Edith Clapper
(Others to fill)

JOHNSTOWN PA
Majestic
Melrose & Brooks
Tom Mahoney
Lazar & Dale
Burke & Swan
(One to fill)
2nd half
McNamee
Cortez & Ryan
Dave Thursby Co
Cook & Woods
M Gerard & Boys

LANCASTER PA
Colonial
Lumars
Salice & Robles
Will Stanton & Co
(Two to fill)
2nd half
Scanlon Dennos & S
(Others to fill)

LAWRENCE MASS
Empire
Ishikawa Bros
Fargo & White
Three Fleming Sis
Harry Hines
(Two to fill)
2nd half
The Vanderbilts
Brown & LaVelle
Davis & Sanford
The Volunteers
(Two to fill)

LEWISTON ME
Music Hall
Phil Cook
Reed & Ray
(Three to fill)
2nd half
Dixon & O'Brien
Dale & DeLane
Walsh & Taye
(Two to fill)

LONG BRAN'H N J
Main Street
Morelis Dogs
Sisto
(Three to fill)
2nd half
Frank Reckless Co
Norma-Gol'n Violin
(Three to fill)

LOWELL MASS
B F Keith's
Inglis & Winchester
Masters & Grace
Hans Beets & Co
Alice in Toyland
Adams & Thom'n S
(One to fill)

LYNN MASS
Olympic
Ridiculous Recco
Leland & Shannon
Foley & LaTour
Caul Sis
2nd half
Mercedes
Waco Four
(Three to fill)

MANCHESTER N H
Palace
The Vanderbilts
Brown & LaVelle
Davis & Sanford
The Volunteers
(One to fill)
2nd half
Fargo & White
Fleming Sis
Harry Hines
(Three to fill)

McKEESPORT
Hippodrome
2nd half
(11-13)
Dolly Connelly Co
Gus Fowler
(Others to fill)

NANTICOKE PA
State
Lutes Bros
(Others to fill)
2nd half
Matty Lee Lippard
Van Arnams Minst

MIAMI FLA
Fairfax
West Palm Beach split)
1st half
Fletcher
Leon & Dawn
Fried-Harrison Co
Bob Albright Co
McRae & Clegg

MOBILE
Lyric
1st half
(New Orleans split)
Art Impressions
Lowry & Lacey
Tracey & McBride
Sid Lewis
Hal Jong Troupe

MONTGOMERY
Grand
2nd half
P Bremen & Bro
Heller & Relly
Lewis & Norton
Chas Althoff
LaVarre Bros & P

MONTREAL
Imperial
(Sunday opening)
Dunbar's Choir
Dainty Marie
Lloyd Nevada Co
Jay C Flippen
Damarel & Vail
Mable Harper
Princess
(Sunday opening)
Alexander Sis Co
McFarlane & P
O'Donell & Blair
Franz Drdla
Hilderbrand & M
Bird Millman
Moss & Frye
Yvette & Orch

MT VERNON
Proctor's
2nd half
(3-6)
El Cleve
Wee Georgie Wood
Wilton Sisters
Clayton & Edwards
(Two to fill)
1st half
(7-10)
Pert Kelton
Pisano & Landauer
Chas King Co
(Others to fill)
Cahill & Romaine
Ferry Corwey
Newell & Most
B'way Hits & Bits

NORFOLK
Acalling
(Richmond split)
1st half
Shadow Land
(Others to fill)

NORRISTOWN
Garrick
2nd half
Larimer & Hudson
Hal Nieman

OTTAWA CAN
Franklin
Lime Trio
Nan Traveline
Gibson Sis & Grady
Roger Williams
Ward & Hart
Westover Wirl's Sh

PATERSON N J
Majestic
2nd half
(3-6)
Jean La Coste Co
Inez Hanley
Emmy Barbier Co
Roland & Meehan
(Two to fill)
1st half
(7-10)
Rankin & Sloane
(Others to fill)
2nd half
(11-13)
Belle & LeClaire
(Others to fill)

PAWTUCKET R I
State
Wright & Gayman
Morgan & West
H & E Gardner
Reed & Terminl
The Mendozas
2nd half
The Duponts
Cardo & Noel
Arthur Whitelaw
(Two to fill)

PHILADELPHIA
B F Keith's
Burke & Betty
Miss Taria
Crafts & Haley
Ted Lorraine
Beatrice Kerford
Williams & Wolfus
Cissie Loftus
(Two to fill)

Latest diet for buck dancers:
Mexican Jumping Bean Soup.
HELEN BIRMINGHAM
Per manager, HARRY CHARLES GREENE

Alhambra
Larimer & Hudson
Jack Sydney
Marie & Marlow
Schictle Marinet's
2nd half
Hill & Quinnell
Dunlevy & Chesleigh
Williams & Taylor
Land of Tango
Allegheny
Chin Chee Toy
Williams & Taylor
Valerie Bergere Co
V & E Stanton
Heider's Follies
2nd half
Prof Nakae Co
Bernard & Garry
Emily Barbier Co
Crawford & B
Will Stanton Co
Broadway
5 Lamys
Chas B Lawlor Co
Grace Hayes
Billy Arlington Co
2nd half
Chin Chee Toy
Willard
Ross & Edwards
Kentucky Colonels
Cross Keys
Perez & LaFleur
Miller & Fears
Franklyn Chas Co
(Three to fill)

NASHVILLE
Princess
(Same 1st half bill plays Chattanooga 2nd half)
Cliff Jordan

WE ARE NOW IN OUR NEW LARGE OFFICE IN THE STRAND THEATRE BUILDING. WILL YOU MAKE A MENTAL NOTE OF THE NEW ADDRESS?
THE FALLY MARKUS VAUDEVILLE AGENCY
1547 Broadway New York City
Phone CHICKERING 5410

OTIS MITCHELL
and MARYLAND SINGERS
Headlining on Keith Circuit
Singing Southern Songs of the Sixties
Direction HARRY WEBER

CANTON O
Lyceum
Van Arnam's Minst
2d half
Leddy & Leddy
McWatters & Tyson
Barrett & Farnam
(Two to fill)
Bloom & Sher
E Golden & Band
2d half
Lawton
Gehan & Geretson
Jane Dillon Co
Hyams & McIntyre
Warren & O'Brien
L Lovely & Co
4 Diamonds
M & A Clark
Howard's Ponies

HARRISBURGH
Majestic
W Lawrence Co
Dunbar & Turner
Roye & Mae
(Two to fill)
2nd half
Goff Orch
Rome & Dunn
For Pity Sake
(Two to fill)

HAVERHILL
Massachusetts
Colonial
2nd half
Meehan & Newman
Farnell & Florence
Caul Sisters
(Two to fill)

HAZELTON PA
Feeley's
3 & H Everett

NEWARK N J
Proctor's
Stan Kavanaugh Co
Bill Dooley Co
De Marcos & Band
Walters & Walters
Koun Sisters
Jack Osterman

NEW BEDFORD
Olympic
Jim & Jack
Rae Elinor Ball & B
Waco Four
(Two to fill)
2nd half
Ridiculous Recco
Leland & Shannon
The Steppers
Ed Lowry
(One to fill)

NEW BRUNSWICK
State
Carpos Bros
Willard
(Three to fill)
2nd half
Henas & Wills
Anthony
(Three to fill)

NEW ORLEANS
Crescent
(Mobile split)
1st half
Lohse & Sterling

JACK POWELL SEXTETTE
"WATCH THE DRUMS"
Keith Circuit

NOLAN LEARY
with HELEN KEITH JOHNSTONE
in "YES MEANS NO"

Bobby Dale & Sis
Henry Regal & Co
Claudia Coleman
Barrie Oliver Rev
2nd half
Marvel & Fay
Kennedy & Martin
Cartmell & Harris
Bison City 4
The Vivians
Claire Vincent Co
Frances Kennedy
Kentucky Colonels
2nd half
Montana
Billy Arlington Co
Grace Hayes
Sohichi Marionet's
(One to fill)

Earle
Lady Alice's Pets
The LeGrohs
Mack & Velmar
Sinclair & Gaspar
Marry Mo
Elm City 4
Jack Conway Co
Gordon & Schubert
Springtime Revue
Globe
Dancing Rockets
Dixie Hamilton
Murdock & Ken Sis
Hymans & Evans
Billy House Co
Higgins & Blossom

READING PA
Rajah
John B Hymer Co
Billy & Ed Gorman
Scanlon Dennos & S
(Two to fill)
2nd half
Walter Lawrence Co
(Others to fill)

RICHMOND
Lyric
(Norfolk split)
1st half

JACK MANNING
TOOK THE 50,000 WEEKS

Jay Raymond
Recollections
Wm Ebbs
Les Klicks
Grand Opera House
Prof Nakae Co
Ross & Edwards
Emily Barbier Co
Crawford & Brod'k
Petrograd Ent
2nd half
C B Lawlor Co
Claire Vincent Co
Fleurette Joffre
Heiders Follies
Keystone
J & J Gibson
Montana
4 Horsemen
Tower & Darrell
L Ballentitne Co
2nd half
Karl & Rovein
Marie & Marlowe
Chas Horn Co
Will J Evans
Teddy Claire Co
Nixon
Hill & Quinnell
Reynolds & White
Bert Levy
Mack & Stanton
Land of Tango
2nd half
Ritter Q Knappe
Jack Sydney
Kelly & Birminga'm
Ashley & Dorney
L Ballentine Co
Wm Penn
Allen & Canfield
(Others to fill)
2nd half
Thea Alba
Renolds & White
Jason & Harrigan
Walter Brower
Law Breakers
(Two to fill)

ROANOKE VA
Roanoke
(Same 1st half bill plays Winston-Salem 2nd half)
Frank & Barron
LaTelle & Vokes
Chief Caupolican
Steele & Winslow
(One to fill)
2nd half
The Rosaires
Janis & Chaplow
Murray Bennett
(Two to fill)

ROCHESTER
Temple
Ford & Price
Flo Brady
A & M Havel Co
Geo DuFrame
Lang & O'Neil
Miss Juliet
Dooley & Sales
Creations

SCHENECTADY
Proctor's
Brady & Mahoney
Mrs Valentino
Texas Comedy 4
Powers & Wallace
(One to fill)
2nd half
Frank Ward
A & F Stedman
Flotilla
(Two to fill)

Sampsel and Leonhard

4 Horsemen
Murray & Allen

PITTSBURGH
B F Keith's
Frank Crummit
McIntyre & Heath
Pressler & Klaiss
Fred Ardath Co
Marga Waldron Co
Jack Lavier
Frank & E Carmen
Cevene Troupe
Davis
Lennin & Shannon
Bruch & Thurston
Radium Visions
Muriel & Phyllis
Gordon & Day
Hutton & O'Connor
Will Kennedy
Sheridan Square
McManee
Cortez & Ryan
Dave Thursby Co
Cook & Woods
M Gerard & Boys
2nd half
Melrose & Brooks
Tom Mahoney
Lazar & Dale
Burke & Sawa
(One to fill)

PITTSFIELD MASS
Palace
Smith & Dureile
Larry Reilly
Joe Stanley & Co
Schwartz & Clifford
The Pickfords
2nd half
Shura Rulowa Co
Alice Hamilton
Prevost & Zaro
(Two to fill)

PORTLAND ME
B F Keith's
Billy Hallen
Hurst & Vogt
Eunice Miller Co
Tuscano Bros
Eugene Emmett Co
Casey & Warren

SHENANDOAH PA
Strand
Nesbits Orch
(Others to fill)
2nd half)
Lutes Bros
S & H Everett
Clifford & Bailey
(Two to fill)

STEUBENVILLE
Victoria
2nd half
The Lampinis
Carle Lillie
Thomas & Fredk Sis
Cleveland & Dowrey
The Ghezzis

SYRACUSE
B F Keith's
L & H Ziegler
Awkward Age
Burke & Durkin
Ward & Van
Gomez 3
Proctor's
Francis & Lloyd
Four Pals
Jack McAuliffe
McCool & Riley
Annette
Dancing Kennedys
2nd half
Cliff Bailey 2
Hall & O'Brien
Charlotte Lansing
H & R Sullivan
(Two to fill)

TAMPA FLA
Victory
(Same bill plays St Petersburg 9-10 Orlando 11-12)
Keane & White
Rudell & Dunigan
Burglar's Union
Cecil Cunningham
Harvard-Winf'd & B

TOLEDO
B F Keith's
Lawton
Gehan & Geretson
Jane Dillon Co

CHAS. BARTLING and CO.
The Heart of a Clown
Headlining on Pantages Circuit.

POTTSVILLE
Hippodrome
Carter & Cornish
Ashley & Dorney
Dunlevy & Chesl'gh
Royal Gascoynes
(One to fill)
2nd half
Perez & LaFleur
Salle & Robles
Allen & Grace
Tower & Darrell
Petrograd Ent

PROVIDENCE R I
E F Albee
Avon Comedy 4
Out of Knickers
Watts & Hawley
Claude & Marion
Dixie Four
Zolda Brothers

RALEIGH
Auditorium
(Augusta split)
1st half
Jean & Val Jean
Jeanette Childs
Nevins & Gordon
Swor & Conroy
Hyams & McIntyre
Warren & O'Brien
O'Brien Sextet
2nd half
Chevalier Bros
Frank Richardson
Sully & Houghton
Holt & Leonard
Bloom & Sher
E Golden & Band

TORONTO
Shea's
Unusual 2
Lytel & Fant
Ethel MacDonough
Browne & Whit'ker
Rogers & Allen
Mr & Mrs J Barry
Ben Bernie & Bd
Bernt & Partner

TRENTON N J
Capitol
Thea Alba
Heras & Wills
(Two to fill)
2nd half
Carpos Bros
(Others to fill)

TROY N Y
Proctor's
4 Madcaps
Lillian Gonne
Roy LaPearl
Revue D'Art
(One to fill)
2nd half
Nora Jane & Carl
Lew Hawkins
Hall Erminie & B
Morgan & Sheldon
Powers & Wallace

UNION HILL N J
Capitol
2nd half
(3-6)
Green & La Fell
Rooney & Bent Rev
Mauvourneen
Kay Spangler
(Two to fill)

WILMINGTON DEL
Aldine
Jules Fuerest
Meehan & Ervin
Dunham & O'Malley
Howard & White
Hal Neiman
Powell 6
2nd half
Weynen & Compa'n
Deban & Mack
Dufor Boys
Perrone & Oliver
Dwyer & Orma
Royal Gascoynes

Bob & Peggy Valentine
"Artistic Hokum"

(Others to fill)
1st half
(7-10)
Redmond & Wells
Willie Solar
(Others to fill)
2nd half
11-13)
Willie Rolls
Glenn & Jenkins
(Others to fill)

UTICA N Y
Colonial
Bingham & Meyers
Lesson for Wives
Charlotte Lansing
(Two to fill)
2nd half
Blossom Heath Ent
(Others to fill)

WASHINGTON
B F Keith's
Singer's Midgets
Elizabeth Price
Thank You Doctor
McLellan & Sarah
Bradley-Henn'sy Co
George Lyons
Anderson & Yvel
(Two to fill)
Cosmo
Grace Ayres & Bro
Kirby & Kleiss
Moore & Mitchell
Byron & Haig
Creedon & Davis
Bohemian Life

WATERTOWN N Y
Olympic
Blossom Heath Ent
(Others to fill)
2nd half
Lessons for Wives
Bingham & Meyers
(Three to fill)

WHEELING W VA
Victoria
Lynch & Lockwood
Browns Tip Tops
Cleveland & Dow'y
Mme Hermann
(One to fill)
2nd half
Paulette & Ray
(One to fill)

WOONSOCKET R I
Bijou
Gertie Falls Co
Cardo & Noel
Arthur Whitelaw
(Two to fill)
2nd half
Physical Culture
Robinson & Pierce
(Three to fill)

YONKERS N Y
Proctor's
2nd half
(3-6)
Queenie Dunedin
Bill Dooley Co
Bessie Barriscale Co
Yorke & King
Yerkes Bellhops
(One to fill)
1st half
(7-10)
Roe Reeves
(Others to fill)
2nd half
(11-13)
Krafts & La Mont
Stan Stanley Co
(Others to fill)

YORK PA
Opera House
Goff's Orch
Rome & Dunn
For Pity Sake
(Two to fill)
2nd half
Spring Garden Mins
John B Hymer Co
Dunbar & Turner
Roye & Mae
(One to fill)

YOUNGSTOWN O
Hippodrome
Thomas & Fred Sis
Mildred Parker
Mavoureen
Les Gladdens
(One to fill)
2nd half
H Berry & Miss
Gates & Finley
Ann Kent-Min Allen
Stevers & Lov'j'y Co
(One to fill)

POLI CIRCUIT

BRIDGEPORT
Poli's
Lydia & L Revedo
(Three to fill)
Bohemian Nights
2d half
Gardner & Aubrey
(Others to fill)
Palace
Flying Henrys
Sheila Terry
(Three to fill)
2d half
Dewey & Rogers
Belle Baker
(Three to fill)

HARTFORD
Capitol
B Knights Roosters
Lester & Stuart
Singer Sis
Shone & Squires
H Clark & Band
(One to fill)
2d half
Mlle La Blanc
Eliz Kennedy Co
Bobby & Stark
Hackett Delmar Co
(One to fill)

SPRINGFIELD
Palace
Campbell & Esther
Hector
Youth
Baker & Rogers
(One to fill)
2d half
Richard Wally
Smith & Allman
Pert J White Co
Louis London
Robinson Elephants

WATERBURY
Palace
Mlle La Blanc
Force & Williams
Doner & Berkes
Belle Baker
Tom Smith

PERT KELTON KEITH 1926

Green & LaFell
William Kent Co
Tom Smith
Sheila Terry
(One to fill)

MERIDEN
Poli's
2d half
Flying Henrys
Doner & Berkes
(Three to fill)

NEW HAVEN
Palace
Gardner & Aubrey
Dewey & Rogers
William Kent Co
Green & LaFell
(One to fill)
2d half
B Knights Roosters
Force & Williams
Bohemian Nights
(Three to fill)

SCRANTON, PA.
Poli's
(Wilkes - Barre split)
1st half
Will Morris
(One to fill)
Lydia & L Revedo
Singer Sis
Lester & Stuart
Shone & Squires
H Clark & Band
(One to fill)

WILKES-BARRE
Poli's
(Scranton split)
1st half
LeRoy & Marion
Marino & Martin
M Andre & Girls
Eddie Miller
Choy Ling Hee Tr

WORCESTER
Poli's
Richard Wally
Smith & Allman
Porter J White Co
Louis London
Robinson Elephants
2d half
Campbell & Esther
Hector
Youth
Baker & Rogers
(One to fill)

CHICAGO KEITH CIRCUIT

DETROIT
LaSalle Gardens
Ford & Truly
Melroy Sis
Peg McIntosh Co
(Two to fill)
2d half
Stanley Roth & H
Van & Vernon
Fred Hagan Co
Ethel Fletcher Co
(One to fill)

FINDLAY O
Majestic
2d half
Fairman & Preston
Mr & Mrs Hill
Hugo Rio

FT WAYNE IND
Palace
Ethel Fletcher Co
Dancing Wild Cl
(Others to fill)

INDIANAPOLIS
Palace
Tango Shoes
Enchanters
Eddie & Ramsden
(Two to fill)
2d half
Flanagan Ray & A
Rice & Cady
Carmody Dancers
Tony & George
Rosemont Rev

LOUISVILLE KY
National
Tony & George
Rice & Cady
Flanagan Ray & A
Carmody Dancers
Rosemont Rev
2d half
Tango Shoes
Enchanters
Eadie & Ramsden
(Two to fill)

KALAMAZOO
Regent
Dore Sis
Sen Murphy
Reno Sis & A
Mr & Mrs Hill
(One to fill)

LEXINGTON KY
Ben Ali
Friscoe & Raugh
Denno Sis & T
Nora Kelly Co
Keane & Williams
Dorothy Neilson
Gordon & Rice
2d half
Edna & Gracia
Morning Glories
Kitner & Rainey
Foster & Ray
(One to fill)

WINDSOR CAN
Capitol
Ramseys Canaries
Fred Hagan Co
Sharkey Roth & H
Van & Vernon
Hurio
2d half
Dore Sis
Pinched
Norton & Wilson
Melroy Sis
Reno Sis & A

ZANESVILLE O
Weller
Cotton Packers
Alex'der & Elmore
Lester Bell & Co
(Two to fill)

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Elliott Dexter
Powers Elephants
The Sharrocks
Rockwell & Fox
Margaret Young
Maurice Diamond
Danny Dugan Co
James Watts Co
Three Lordens
State-Lake
(Sunday opening)
Doc Baker Rev
Son Dodger
Bert Hanlon
Snow & Narine
Luster Bros
Fritzie Brunette
White Sisters
Vaughn Comfort
(Two to fill)

DENVER
Orpheum
(Sunday Opening)
Janet of France
George MacFarlane
Wellington Cross
B & J Creighton
Groh & Adonis
Vadie & Gygi

DES MOINES IA
Orpheum
(Sunday opening)
Martinett & Crow
Christie & McDon'ld
Bert Baker
Fagan Band
2nd half
The Saytons
Tabor & Green
Jack Trainor

NEW ORLEANS
Orpheum
(Sunday opening)
Berrens & Foster
Wade Booth
The Arleys
Victor Moore Co
Klein Bros
Splendid & Partner
(Others to fill)

JAN GARBER'S ORCHESTRA
Return date at N. Y. Hippodrome, Weeks of March 31 and April 7
RECOMMENDS
TOM KENNEDY
WM. L. LYKENS OFFICE
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Keith and Orpheum Circuits Exclusively
Phone Bryant 6571

Wyatt's Lads & L
Lynn & Howland

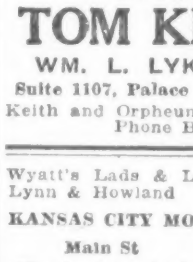
KANSAS CITY MO
Main St
(Sunday opening)
50 Miles Fr Bway
Hawthorne & Cook
Stuart Sisters
Arnaut Bros
Achilles
(Others to fill)
Orpheum
Olsen & Johnson
Benson Orchestra
Jack Hanley
Johnny Burke
Eddie Nelson Co
Twin Beds
3 Melvins

LOS ANGELES
Hill St
Cansinos
Leo Beers
Hickey Bros
4 Fayre Girls
Moore & Haager
(Others to fill)
Orpheum
Land of Fantasie
Frank Farnum
Stella Mayhew
Ward Bros
Frankie Heath
Australian W'dch'p
Raymond Bond Co

MILWAUKEE
Palace
(Sunday opening)
Carrolls Revue
Karyl Norman
Lambert & Fish
Newhoff & Phelps
Rome & Gaut
M'Laugh'n & Evans

OMAHA NEB
Orpheum
Jackie & Billie
Dainty June & N
Frank De Voe
Catherine Calvert
Ben Welch
At the Country Club
(Others to fill)

PORTLAND ORE
Orpheum
Jack Wilson



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CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Torcats Roosters

MINNEAPOLIS
Hennepin
(Sunday opening)
Tanaraki Japs
Barrett & Cunneen
Yvette Rugel
Al K Hall
Brown & Sedano
Tyrone Power
(One to fill)

Robert Reilly
Fenton & Fields
Mullen & Francis
The Blanks
De Jari
3 Wanoise Sisters

SAN FRANCISCO
Golden Gate
(Opening Sunday)
Mildred Harris
C & M Kaufman
Le Maire & Ralston
Reveries
Little Billy
(One to fill)
Orpheum
(Sunday opening)
Abe Lyman Co
Joe E Brown Co
Five Peltleys
Orth & Cody
Alan Mann
Green & Myra
Sarah Padden
(One to fill)

ST LOUIS
Orpheum
(Sunday opening)
Chas Cherry
Jimmy Carr
(One to fill)
2nd half
Christie & M'Don'ld
Wood & Wyde
Bill Robinson
Fagan's Band
Frazer Bros

SEATTLE
Orpheum
China Blue Plate
Gretta Ardine
Olcott & Polly Ann
Bobby Randall
Breckers Bears
Shattuck & O'Neil
Great Leon

VANCOUVER B C
Orpheum
World Make Believe

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1493 Broadway (Putnam Bldg.), N. Y

Dooley & Ames
Edith Clifford
Lou Holtz
Raymond & M'ckay
Cavanaugh & Co'p'r
Wilson Aubrey 3

ST PAUL
Orpheum
(Sunday opening)
The Saytons
Tabor & Green
Jack Trainor Co
Wyatts L'ds & Las's

Clarence Nordstrom
Inez Courtney
Conlin & Glass
Russell & Pierce
Beeman & Grace

WINNIPEG
Orpheum
Geo Choos Fables
Tempest & Disk'son
Kitaro Japs
Burns & Lynn
Diero
(One to fill)

LOEW CIRCUIT

NEW YORK CITY
State
Dobbs Clark & D
2d half
Gorgalis 3
Barrys & Woolfords

WEEK OF APRIL 7 **WEEK OF APRIL 7**

HEADLINING
AT
LOEW'S STATE, NEW YORK
LOLA GIRLIE AND SENIA

Lola Girlie welcomes all her friends, managers and producers to see her at her best.

Thanks to MR. J. H. LUBIN.

OAKLAND CAL
Orpheum
(Sunday opening)
Gattison Jones Co
Murray & Oakland
Mary Haynes
Ernest Hiatt
Thomas Swift Co
Mack & La Rue

D Yellman's Orch
Lander Bros
Lola Girlie & Senia
(One to fill)
American
Naito & Co
L & M Hart
Arthur Lloyd
Dorothy Byton Co
Frances Arms
Emma Raymond
(Two to fill)
2d half
Ed Gingras Co
Sonia Meroff
Page & Burman
Polly's Pearls
Eddie White Co
H'rington & Green
Mignonette K Co
(One to fill)
Victoria
3 Langfields
North & South
Walter Miller Co
Bobbe & Stark
Moore Roth & Co
2d half
Kara
L & M Hart
Seminary Scandals
Gould & Rasch
Caulfield Ritchie Co
Lincoln Sq
Bellis Duo
Ede Mae
Smith & Troy
Wanka
(One to fill)

Geo Morton
Welch Mealy & M
(One to fill)
Orpheum
Takemas
Miller & Capman
Polly's Pearls
Gould & Rasch
Caulfield Ritchie Co
2d half
Max Arnold Co
Peggy Jones
Bobbe & Stark
(Three to fill)
Boulevard
W Karbe & Sis
Mary Ann & Co
Barrys & Woolfords
Gordon & Healy
Mignonette K Co
2d half
3 Langfields
Copeland & Jones
Eddie Clark Co
Al H Wilson
Moore Roth Co
Avenue B
Beehe & Hassan
Mason & Zudora
Lloyd & Goodman
Frank Terry
Melody & Steps
2d half
Normans & J'nette
Lew Rice
H & B Lee
(Two to fill)

2d half
Shannon & Gordon
(Four to fill)

LONDON CAN
Loew
DeMario 5
Chisholm & Breen
(One to fill)
2d half
Mack & Manners
Harry Mayo
Telaak & Dean

MEMPHIS
State
Noel Lester & Co
K & E Kuehn
Queens Syncopation
Walton & Brandt
King Bros

David R. Sablosky
ARTISTS' REPRESENTATIVE
Keith and Orpheum Circuits
221 Strand Theatre Bldg.
NEW YORK
501 Keith's Theatre Bldg.
PHILADELPHIA, PA.

GUS SUN CIRCUIT

BUFFALO
Lafayette
Marlettes Manikins

WHITE PLAINS
State
Nelson's Catland
Nancy Decker
Leona LaMarr
5 Lelands
(One to fill)
2d half
Leona LaMarr
Lumars
Sam E Mann
Alja & Orch

FULTON N Y
Quirk
Tom Brantford
Nelson & Barry
(One to fill)

GENEVA N Y
Temple
Billy Smith
Brown & Elaine
(One to fill)

NIAGARA FALLS
Cataract
Harvey-Haney & G
Telaak & Dean
Towers & Welsh
Dancers Unique
2d half
Clifford & Gray
Chisholm & Breen
Racine & Ray
DeMario 5

ROCHESTER N Y
Family
Racine & Ray
Hester Bailey Co
2d half
Towers & Welsh
Ryan-Webber & R

WARREN PA
Liberty
B & L Walton
Knapp & Cornella
Dancers Unique

Kranz & White
Henry Santry
The Seymours
E & B Conrad
Strobel & Merton

SACRAMENTO
California
State
(Same bill plays Fresno)
Harry Green

2d half
Willie Karbe & Sis
Purcella Bros
Shelton Brooks
H Kinney Wilkens
H K'ney W'kens Co
(One to fill)
Greeley Sq
Gorgalis 3
Purcella Bros
Geo Morton
Welch Mealy & M
(Two to fill)
2d half
LaMont & Wright
Arthur Lloyd
Cecilia Weston Co
Pantheon Singers
(Two to fill)
Delancey St
Peggy? Jones
Seminary Scandals
Cecilia Weston Co
Ed Gingras Co
(Two to fill)
2d half
Carl & Valesca
Mary Ann & Co
3 Eddies
Walter Miller Co
Arnaut 3
(One to fill)
National
Kara
R & E Tracey
The Honeymooners
Medley & Dupree
H K'ney W'kens Co

BROOKLYN
Metropolitan
Rose Selden Bro
Brennan & Wynne
Carson & Willard
Alls & Pullman
Roscoe Alls Band
Fulton
Carl & Valesca
3 Eddies
T'nsend Wilbur Co
Finlay & Hill
(One to fill)
2d half
Bellis 2
North & South
Gordon & Healy
Smith & Troy
Wanka
Palace
Lew Rice
H & B Lee
(Three to fill)
2d half
Beehe & Hassan
Josie Rooney Co
Barto & Clark
Frank Terry
Melody & Steps
Warwick
Howard Nichols
T Connell & Sis
Bobby Heath Co
(Two to fill)
2d half
DeAlmo
Cornell Leona & Z
Lloyd & Goodman
Mason & Zudora

Yerkes Bellhops
Byal & Early
Romeo & Dolls
(One to fill)

CORTLAND N Y
Cortland
2d half
Reno
Worth & Willing
Hester Bailey Co
(One to fill)

PAUL WHITEMAN'S ARCADIA ORCHESTRA
Under the Direction of
AL MITCHELL
ARCADIA, PROVIDENCE, R. I.
Second Year

PANTAGES CIRCUIT

TORONTO
Pantages
(5-11)
Winnie & Dolly
Cantwell & Walker
Patrice & Sullivan
Cliff Nazarro Co
3 White Kuhns
Gallettis Monks

HAMILTON CAN
Pantages
Eddie Montrose
Clifford & Marion
Lavoi & Lane Rev
Harry Garland
Prosper & Maret

CHICAGO
Chatean
Carle & Inez
Seymour & Cunard
Tonio Gray Co
Balmus Irma & M
(One to fill)

MILWAUKEE
Fuller
Amoros & Obey
Martin & Courtney
Jimmy Reynolds
Recuperation
Thornton & Carlton
Berlo Girls Co

MONTREAL
Loew
Goelet & Hall
Burley & Burley
Jack Goldie
Rose's Midgets

NEWARK N J
State
Broslus & Brown
Goldie & Beatty
Burns & Wilson
Morrisey & Fisher
Ed Janis Co

NEW ORLEANS
Crescent
Palermo's Dogs
Stilwell & Frazer
Stone & Joleen
Al Shayne
Melody & Dance

OSHKOSH WIS
Grand
Bee Jung
Dorothy Nielson Co
Cloy Crouch & Co
Freeman & Morton
Dennos & Thibaut

OTTAWA CAN
Loew
Jim & Jacques
Marjorie Burton
E J Moore Co
Ross & Mac Bell
Biltmore Orch

PROVIDENCE R I
Emery
Nalo & Rizzo
Wagner & Letta
Mantell's Manikins
2d half
Turner Bros
Jean Godfrey
(One to fill)

SPR'FIELD MASS
Broadway
Turner Bros
Jean Godfrey
Bann & Mallon
Ambitions
(One to fill)
2d half
Nalo & Rizzo
Wagner & Letta
Jennings & Mack
Mantell's Manikins

TORONTO
Yonge St
The Faynes
Bigelow & Lee
Snow & Sigworth
Pioneers of Variety
Wilkens & Wilkens
La Palarica 3

WASHINGTON
Strand
Alex Patti Co
Bernard & Ferris
Arthur Ashley Co
Em'son & Baldwin
Song & Dance Rev

2d half
Joe Reichen
Mary Drew Co
Fred Weber Co
Julia Curtis
DuBarry 7
Jed Dooley

MINNEAPOLIS
Pantages
(Sunday opening)
Purcella & Ramsey
Nolan Leary Co
Vokes & Don
Francis Renault
(One to fill)

REGINA CAN
Pantages
(7-9)
(Same bill plays Saskatoon 10-12)

Rives & Arnold
Sherman Van & H
Hav'm'nns Animals

LONG BEACH
Hoyt
Al Golem Co
Turelly
Rogers & Donnelly
Caites Bros
Thaleros Circus
Harry Abrams

SALT LAKE
SALT LAKE CITY
Pantages
The Rawleys
Laurie Devine
Myron Pearl Co
Juanita Hansen
Georgia Minstrels

JAMES— —BELLE
KELSO and DeMONDE
Rehearsing in Paul Gerard Smith's
Summer Revue, "KEEP KOOL"
Presented by E. K. NADEL

Pantages
Sherwin Kelly
Ergottie & Herman
Gautier's Brickl'ers
Tilyou & Rogers
Alexander

EDMONTON CAN
Pantages
Pony Boy
Van & Tyson
Sch'ffer W'gn'r & B
Lane & Freeman
Chas Ahearn Co
Chuck Haas

CALGARY CAN
Pantages
Adair & Adair
Bayes & Smith
Wigginsville
Kajiyama
Roland Travers Co

SPOKANE
Pantages
Rios
Casson & Klem
Frank Stafford Co
Jack Strouse
King Solomon Jr

SEATTLE
Pantages
Sonia & Escorts
Joe Bernard Co
Permaine & Shelly
Moscow Art Co

VANCOUVER B C
Pantages
Torino
Wallace & May
Orville Stamm Co
Davis Harris
Joe Jackson

BELLINGHAM
Vaudeville
Max York's Pupils
Burns & Foran
Edna W Hopper
Whitfield & Ireland
Uyeno Japs

TACOMA
Pantages
Barto & Melvin
Penwick Sis
Race & Edge
Versatile Steppers
Palo & Palet
4 Girton Girls

PORTLAND ORE
Pantages
Louise & Mitchell
Sue Russell
Nautical Follies
Noodles Fagan
6 Belfords

TRAVEL
(Open week)
Little Yoshi
Northlane & Ward
Sherri Rev
Carl McCullough
4 Yellerons

SAN FRANCISCO
Pantages
(Sunday opening)
3 Belmonts
Massart & Sis
Wylie & Hartman
Dillon & Parker
Vardon & Perry
Vardell Bros

OGDEN UTAH
Pantages
(10-12)
Howard & Norwood
Haney Rev
(Three to fill)

DENVER
Pantages
Clark & Story
L'ford & Fr'd'ricks
Britt Wood
Irving's Midgets

COLO SPRINGS
Burns
(7-9)
(Same bill plays Pueblo 10-12)
Sabbott & Brooks
The Wilhats
(Three to fill)

OMAHA NEB
World
Rasso
M'K'sick & H'lliday
Murry & Maddox
Blutch & Snyder
Cuba Crutchfields
Melford 3

DES MOINES IA
Pantages
Kafka & Stanley
Holliday & Willette
Fridkin & Rhoda
Rigoletto Bros
Howard & Lewis
Teka

KANSAS CITY
Pantages
Ch'pello & Carleton
DeMont & Gracia
Courtney Sis
Burt & Rosedale
Robinson Synco

MEMPHIS
Pantages
La Rosita
Ruth Mix Co
B Farrell Co
4 Haas Bros

TERRE HAUTE
Indiana
1st half
Joe Reichen
Mary Drew Co
Fred Weber
Julia Curtis
Dubarry 6
Jed Dooley

TOLEDO O
Rivoli
Clifford & Gray
Paul Sydell
Sherri Rev
Tayama Japs

INDIANAPOLIS
Lyric
Lucille & Cockie
De Pace
Bernardi
Watson Sis
Kate & Wiley
(One to fill)

COLUMBUS
James
Rudinoff
Jewell & Rita
Grindell & Esther
Chas Keating Co
Stolen Sweets

Starring in "The Gingham Girl"
JOE LAURIE, Jr.
Chestnut Street O. H., Philadelphia
Direction MAX HART

LOS ANGELES
Pantages
(Sunday opening)
The Earles
Baby June
Lawler & Grazer
Tuck & Cinn
Heart of Clown
Bert Walton

SAN DIEGO
Pantages
3 Londons
Cliff Green
Hughes Merritt Co

Barron & Bennett
Stanley Tripp & M

DETROIT
Regent
Don Valerio
Farrell & Hatch
Ross Wyse 3
M Montgomery
A Robbins
4 Phillips

Miles
Trella 3
Taylor Howard & T
J & M Shields
Hill & Balfour
Elsie & Paulson

INTERSTATE CIRCUIT

DALLAS TEX
Majestic
4 Aces
Betty Washington
Nash & O'Donnell
Yates & Carson
Irene Franklin
Lydell & Macey
Babb Carroll Syrell

FT SMITH ARK
Joie
2d half
Blair & Pennington
Elsie White
H Holman & Co
Jos K Watson
Willie Schenck

FT WORTH TEX
Majestic
Paul Kirkland
Larry Comer
Mosconi Bros
Dem'rest & Collette
Spencer & Williams
Artistic Treat

HOUSTON TEX
Majestic
Clown Seal
Regan & Curlies
Zuhn & Dreis
Kronos
Rose & Moon Rev
Seed & Austin
J & W Jennings

LITTLE ROCK
Majestic
Willie Schenck
Gertrude Barnes
H Holman Co
Jos K Watson
Emilie Lea
2d half
Minovitch
Cressy & Dayne
Frank Dixon Co
Stafford & Louise
(One to fill)

OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Yung Wang Co

(Continued on page 41)

MARTA FARRA
Strong Act
20 Mins.; Full (Special)
Hippodrome

Marta Farra, according to her male enunciator, hails from Italy, is 21 and tips the scales at 120, yet is a feminine Breitbart when it comes to tackling feats of strength. As a matter of fact she does the entire Breitbart routine sans the merry-go-round stunt and does it with even a greater degree of ease than the German Hercules, which if anything makes her work acceptable if not more effective.

In contrast to Breitbart's gladiator entrance drawn on in a chariot Miss Farra rides on as a youthful horsewoman atop a milky steed with the timidity and grace of a school girl. The background is an outdoor set with a blacksmith shop at the left. Instead of inviting a committee upon the stage a portable runway that extends half way through the orchestra and serves as a platform for most of her stunts excepting those that require the space of the stage. After being introduced she drops her cloak, appearing in green tights and revealing a shapely form that is well proportioned.

Her first feat is to bend an iron spike into the shape of a horseshoe. This is followed with the suspension bridge affair which Breitbart has been doing. Lying upon a bed of pointed nails and serving as the main support of the bridge she permits eight horses with riders and leaders to pass over her. An iron bar twisting stunt was next done on the runway with Marta twisting a 3-5-inch bar into a design using only hand and thigh grips to accomplish this. A lifting stunt followed in which she mounted a special apparatus and lifted a baby elephant several feet above the ground by means of a belt around her waist. The chain biting feat followed with the human support of two aeroplanes in motion being reserved for a smash finish.

Miss Farra suffers none through the fact that Breitbart preceded her. Despite that the routine was not new with her it held the audience enthralled particularly at these seemingly difficult feats being accomplished by the slip of a girl that she is in stature. Then, too, she has personality, beauty and showmanship that should make her very much in demand. She sells her stuff with greater ease than Breitbart and should be a sure fire draw anywhere.

TESSA KOSTA (1)
Singing Sketch
20 Mins.; One: Full-One (Special)
Palace

Miss Kosta is the prima donna from "Caroline" and other musical successes. She is in her second vaudeville week at the Palace and, despite a cold, registered solidly through her personal charm and splendid voice.

Miss Kosta's vehicle is in the nature of a fantasy, opening before a special drop in "one" and showing her as a newsgirl, asleep on the steps of the house of Mr. Van Aster (Tom Cody).

The child has idealized him in her dreams and woven imaginary pictures of the inside of the Van Aster house. He awakens her and invites her inside to have tea. He induces her to don one of his sister's dresses by telling her it is customary in the story.

Miss Kosta sings "A Wonderful Dream" to Mr. Cody's piano accompaniment. "Love Dreams," another number, also suited her range and tone to perfection. Back in "one" we find the newsgirl asleep once more for a "dream" awakening with Van Aster dissolving into mists as the cop on post tells her she has been asleep and Van Aster has been out of town for two days. Her Prince Charming, however, materializes in the flesh for the logical finish.

The turn is titled "Little Miss Doorstep" and is a delightful introductory vehicle for Miss Kosta's talents. Opening after intermission at the Palace she was one of the class hits of the bill. Mr. Cody made an ideal support, clever and versatile. *Con.*

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"APARTMENTS TO LET."
Comedy
20 Mins.; Full Stage
Palace

Lewis & Gordon present this comedy sketch by Elliott Nugent and Howard Lindsay, also the impressive array of "names," an unusual one for a vaudeville playlet. They are Janet Beecher, Olive Wyndham, Violet Kemble Cooper and Harry C. Browne, all from the legit.

The sketch is one of the best comedies seen in vaudeville in many a day and splendidly cast. The lines are bright and the situations funny and perfectly worked out.

The action transpires in a Park avenue apartment. Vera Blake (Miss Cooper) and Laurel Branch (Miss Wyndham) are anxious to sub-let their $250 a month apartment for $500. Clarice Green (Miss Beecher) and her husband, Horace Green, (Mr. Browne) inspect the apartment.

Laurel is a recently bereaved widow, who intrigues Green into kissing her by playing upon his conceit and alleged resemblance to her late husband. His wife is inspecting the apartment. Green is surprised in his armour by Miss Blake, who threatens to call his wife unless he signs a two-year lease at the exorbitant rental. The curtain finds the two girls preparing to show another apartment under the same conditions.

The act holds many laughs and unusually clever dialog. Miss Beecher, as the music-loving wife who thinks she is moving into a neighborhood of operatic stars, is splendid and funny. Browne turns in a polished piece of acting as the assertive husband who doesn't like the apartment until he is "badgered." Miss Wyndham as the phoney widow and Miss Cooper as her accomplice, are sympathetically cast.

It's an unusual act even for vaudeville which sooner or later absorbs about everything the show business has to offer. The producers are to be congratulated upon the assembling of such a cast, but deserve more credit for having showmanship enough to see that they were well outfitted for their vaudeville venture and not saddled with the same kind of nondescript vehicles which so many of the entries from the legitimate have thought good enough for the two-a-day.

But this act will have to get money and should, for it's one of the best of its kind from an entertainment angle. *Con.*

JOE FANTON and Co. (2)
Ring Acrobatics
10 Mins.; Full Stage (Special)
Fifth Ave.

Joe Fanton has rearranged his ring gymnastic routine and cut down the talking in the turn to a minimum. As a result the act is playing more smoothly, being crammed full of action from start to finish.

Fanton's closing trick, a blindfolded toe catch on a pair of aerial noses after a backward-upward somersault from a spring board, is one of the flashiest tricks seen in this field.

Another pip is a blindfolded toe-to-toe catch from a standing take-off. A three-high routine on the rings with the girl atop and Fanton understander was followed by some gagging which was brief and allowed Fanton time to catch his breath.

It's one of the best turns of its kind on the vaudeville stages and sure fire for anywhere. Fanton is a corking gymnasts and excellent showman and is ably supported. *Con.*

ROWLAND and MEEHAN
Irish Songs and Talk
12 Mins.; One (Special Drop)
Fifth Ave.

James Rowland and James Meehan have been working together for several seasons. Meehan was formerly of the Seven Honey Boys, Rowland doing a "single" for years.

Rowland does an old tad character with Meehan handling the opposite, a young Irish-American. The present turn has been given a new background in a special drop of a golf club and course. The artists are in golf attire, Rowland having a comedy brassy with a wabbly club head which he explains he uses to drive around trees.

The turn consists of crossfire and singing, both registering solidly. Meehan sells "an Irish tenor solo with the best and the double harmonizing of an Irish medley pulled them back for another vocal encore.

It is a pleasing two-act for any bill. At this house, spotted fourth, they were one of the hits. *Con.*

KITTY DONER.
Male Impersonator
24 Mins.; One and Two (Special)
Palace.

Kitty Doner without Ted or Rose, and with Eddie Fitzgerald at the piano and singing, is back in vaudeville with the best act she has shown to date.

Cliff Friend and Walter Donaldson wrote the songs for the turn, all of which are specials that fit Miss Doner like a glove. The act is titled "Twenty Minutes In Paris," with Miss Doner impersonating the different characters which are lyrically introduced by Fitzgerald and which include a perfectly groomed chap in evening clothes for "Angel Child," followed by a sweet dance, soft shoe variety, by Kitty.

For "Flying High" Kitty makes an entrance through a practical door of the special drop which represents a Paris bachelor apartment with two inserts showing rooms divided by the exterior door. Fitzgerald and piano are in "one," the remaining curtained until Kitty and her maid utilize it for a strip change in which Kitty quiets the gasps of her undraped appearance by an aside to the audience, "Remember, this is Paris." In this number, while making her change to Scotch kilts, she sings "Bertie," which is a subject for separate applause. "Oh, Sally" is the Scotch lyric and prelude to a pip dance for that change.

"Mamselle Marie," as a French boulevardier, was another corking song for her followed by the inevitable Doner trade-marked dance. For "Homesick" Kitty appeared in evening gown and fur wrap. She discarded the latter for a graceful dance which showed Kitty as all girl when arrayed in feminine apparel. An irridescent green evening gown with this one was an eye-filler for the women.

"Tillie From Eighth Avenue" was a tale of experiences of a tough broad from burlesque who landed in the Follies Bergere. A tough outfit and dance lauded solid with the song. Her closing acrobatic dance rounded out a strong turn. Miss Doner is a big league stepper, has oodles of personality, is flip, modern and flapperish, and one of the greatest male impersonators in this or any other country. She introduces enough dancing punch into her offering to get by if she did nothing else, and, when adding to this her other accomplishments Kitty qualifies as one of the greatest all single entertainers before the public. She mopped up in the next to closing spot on one of the heaviest bills that ever played the Palace. *Con.*

McGREEVY and PETERS
Skit
12 Mins.; Two (Special Drop)
American Roof

Man and woman before drop depicting gas and oil station. She is proprietress, looking "cute" in satin overalls. He enters on a recalcitrant and antique motorcycle. The "bike," with its breakaway parts, is employed for fetching results.

Cross talk leading into a dinner date at a roadhouse which is depicted on the drop at the top of the hill. They exit. Miniature bike shows it traveling up road in silhouette. Business of spooning, with male shown overstepping himself and the girl starting to walk back home, which was an effective "dumb" closing bit.

A good three-a-day staple. *Abel.*

"DANCE PHIENDS" (5)
Song and Dance
15 Mins.; One and Three (Special)
58th St.

Marion Burke is featured, by four young chaps looking dapper in double-breasted blue jackets and grey trousers with straw hats.

The girl makes three changes, two of them being abbreviated costumes. She sings and dances acceptably, but the real kick is in the supporting quartet's solo and duet dance specialities.

They dish up a fair collection of buck and wing and clog. Opening the show, as they did here, they were a great send-off for the bill.

A DAY AT THE RACES
Animal Act
13 Mins.; Three
American Roof

Dog and monkey act. Opens with steeplechase bit. Signs announce the action. The male master comes forward for the two highlights of the turn, the musical monkey trio and the barber shop number. They clicked.

Okay for the small time. *Abel.*

G. S. MELVIN.
English Comedian
16 Mins.; Full Stage (Special)
Palace

G. S. Melvin is an eccentric English comedian making his New York debut before an American audience at the Palace this week. He sings four character songs, making a change for three.

A special drop with an insert panel is used, small drops in the panel illustrating his various numbers, the first of which is a toy soldier affair for his opening song, "That'll Do For Today," a comedy lyric sung in a bell-shaped jacket, red nose and high foreheaded wig in the English manner and dialect with a funny walk and a couple of dance steps on each vamp. The lyric got little, due to the lack of punch in the catch lines, all of them familiar here. A neat soft shoe dance followed the song and clicked.

As a parson in a clerical garb, high egg-shapped wig and wide hair part, Melvin didn't get much with his next song which also lacked punch lyrically. But again he registered with the dance.

His next number proved the strongest. In dirty sailor togs backed by a special drop of the forecastle he did an excellent bit of characterization in "Stoker Joe," a semi-comic lyric, followed by a peach of a hornpipe. He is a light, graceful, soundless dancer, and got to them for the first time in this number.

An encore song, "Mary," sounded as though he was flat and out of breath from the previous song and probably called for a change to Scotch costume abroad, but to avoid a stage wait (the bane of all English comics in this country) he went right into the song. The dance that followed this was of the same high standard as its predecessors and put him away solidly.

Melvin's act in its present shape builds up to solid returns from a quiet start and is safe for any of the big time bills, due to the strength of his last two songs. His "Mary," a Scotch song, delivered with a rich burr could be moved up a bit and one of the first two eliminated if the change of costume could be managed.

Melvin went well at the Palace in fourth position. *Con.*

"RADIO FUN" (3)
Electrical Comedy
15 Mins.; Three (Special)
58th St.

Other than the opening with the inclusion of the modern radio touch, it is the familiar electrical routine of making electricity pass through the women subject's body to ignite torches and also producing human arc lights.

The radio opening distinguishes it and reminds of a "wireless submarine" act of two or three seasons ago. The male spellbinder demonstrates how radio is made to direct a submarine, fire a torpedo, submerge it, etc. No tank is used. The prop sub is suspended in a cradle with all the mechanics visible to the audience as explained. That serves as the "educational" spiel.

From then, the electrical demonstration is lent comedy relief by an audience "shill," one of four invited males from the front of the house. The woman is features as Mlle. Burnell.

It closed the show here and is a flash for the three-a-dayers. *Abel.*

KIRBY, CULLEN and CLEO
Songs, Talk and Dancing,
11 Mins.; One
58th St.

Two boys and a girl issuing plenty of hoke comedy with the latter conforming to the vaudeville outbreak of stockingless apparel until a costume change of neat appearance.

The men clown, through a haphazard schedule of nondescript material, which includes three songs and the finish dance of the duo, installed within dummies for a comedy effect.

The act had little trouble in fulfilling their obligation of showing No. 4 and look to be a well-suited laugh act that will amuse if the company doesn't become too fast. *Skig.*

PALACE

The Palace shrieks class, dough and names this week, which doesn't always mean good vaudeville. This layout is a happy exception.

The bill played like wildfire, getting off to a flying start and making a stronger early impression than the usual big time bill, due to the presence of O'Hanlon & Zambini, a $1,650 turn spotted No. 2, followed by Brennan and Rogers, another heavy sugar entry, next. Either act could have gone down next to closing if the bill could have been laid out differently. The result was a wow of a dancing punch and hit second and a twin wow comedy turn next. The dancers whirlwinded their way to the wire and took one of the biggest hits ever accorded an act in the early position at the Palace.

Brennan and Rogers tackled their early assignment without trepidation and ran to six bows without attempting to press it to an encore. The crossfire went as strongly as ever. Rogers is a worthy successor to the late Bert Savoy, and is becoming more smooth all of the time. Jay Brennan's straight feeding and quiet ad libbing are the ideal opposite. Illustrating the later trait in talking of London, Jay murmured: "Did you see Buck and Wing Palace while there?"

Two new turns to vaudeville in the first half were G. S. Melvin (New Acts) the English singing and dancing comedian, fourth, and "Apartments to Let" (New Acts), a comedy sketch by Elliott Nugent and Howard Lindsay, presented by Lewis & Gordon with such an imposing array of legit artists in the cast as Janet Beecher, Olive Wyndham, Violet Kemble Cooper and Harry C. Brown. The act proves that legitimate performers properly equipped for vaudeville can play sketches without slowing up a bill.

Frederick Sylvester and Co., in their smooth unusual hand-to-hand acrobatics, were on just ahead of the sketch and duplicated their Hippodrome success. It is the best act of its kind ever shown in this country.

The second half was another series of bows and speeches, also holding two new entries in Tessa Kosta (New Acts), opening after intermission in "Little Miss Doorstep," a delicious little dream playlet which fitted the prima donna like a one-piece bathing suit. Despite a cold, which necessitated a cancellation last week, Miss Kosta took one of the class hits of the evening, ably assisted by Tom Cody.

Ward and Van followed and tied the show up into knots with their comedy musical turn. The offkey playing of the violinist and his comedy business with his trousers made them yell. When the pair settled down to straight playing they both registered again. An encore was demanded after numerous bends and lights out.

Kitty Doner (New Acts) followed and cleaned, assisted by Eddie Fitzgerald at the piano. Special songs by Cliff Hess and Walter Donaldson, a pretty set and stunning wardrobe completed a 24-minute turn which will be welcome in vaudeville for as long as Miss Doner cares to remain. A huge basket of roses went up to Kitty from Al Jolson, according to the railbirds. She had to make a short speech following this.

Collins and Hart went on after 11 p. m. and held them with their talking parrot opening. Johnson and Baker opened with their boomerang hat juggling, the comedian getting laughs whenever he wanted to with his droll pantomime. This turn [illegible] to be Johnson, Baker and Johnson trio. *Con.*

Ringling-Barnum-Bailey Circus

Complete reviews of the Ringling-Barnum-Bailey Circus, its performance, side show freaks and a detailed account of the menagerie will be in this week's "Clipper," out tomorrow, 10c.
READ "THE CLIPPER"

HIPPODROME

A rattling good show and attendance Monday night. Many outstanding features and all well spotted. The line-up comprised two repeaters, three hold-overs, and five new features. The influence of the circus season has permeated the Hip bill in at least three spots with the remaining places being equally divided between vaudeville and musical comedy features.

Undoubtedly the big smash of the bill is Marta Farra, the Italian strong girl, allotted the closing spot of the first half. Miss Farra had anything but a soft assignment, coming weeks after Breitbart, and doing practically the same routine. Yet, unusual, as it may seem, she conquered and bewildered as if everything she showed had never been seen before. Personality and showmanship were potent factors in getting her across, but she got there nevertheless, and with a bang! (New acts).

The repeaters were Andrew Downie's Elephants, introductorying with a line of circus stuff, and the Jan Garber orchestra, on after in-

(Continued on page 33)

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All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

There is no headliner at the Palace this week, but instead a strong comedy bill with six acts named in type of the same prominence in the ads, all being men. It is very unusual for the Palace not to have a woman either for its first or second feature, and this bill stands out as unique through the further fact that in no act on the entire bill does a woman have any prominence. The program itself is not lacking in women as Doc Baker heads a girl act, but with May Pollard replacing Polly Walker there is no girl standing out and Doc and Bud and Jack Pearson are the features of the revue.

Olsen and Johnson are programed as doing their act next to closing and putting on a "surprise" for the ninth number of the program, but the show does not get past the eighth number, as they run their act right into the introduction of others on the bill and several people not on the bill. This made it uncertain whether the show was over. Olsen and Johnson were quick to jestingly cry out "all over," which relieved any possible embarrassment.

Jimmy Carr, who has an orchestra in his support, held seventh position, and while this placed him at a disadvantage, following Lou Holtz, he made good with the aid of his band. Eddie Nelson, placed fourth, also made quite a hit, offering a new act which had its first showing on this occasion in a really first-class house. Jack Hanley, placed second, Nelson and Jimmy Carr and his orchestra clowned with Olsen and Johnson in the "surprise." Hanley and Nelson gave particularly able assistance in the fun making. Jimmy Carr's band came on, as did the members of Nelson's supporting company. A singer rendered a couple of songs from a box which had a piano placed in it and an accompanist playing in that unusual spot. Sidney Gibson, singing a burlesque of a song, and a colored boy who is speed itself at dancing participated in the "surprise" also.

Olsen and Johnson and their "surprise" proved the laughing hit of the show, but Lou Holtz and Jimmy Carr were both forced to come out to take recognition of the long continued applause, and Eddie Nelson turned a well deserved speech into comedy with his invitation for the audience to send in "cakes" during the week. Doc Baker was quite as big a hit as when last seen at the Palace more than a year ago and has the best production act he has been identified with.

Howard's Spectacle opens the show with trained ponies and dogs exhibited to the best possible advantage and with numerous tricks which stand out. There is a dog that keeps atop a pony which rolls on the floor in an effort to dislodge the canine mount. The riding of half a dozen dogs on the back of a pony at one time and the employment of four ponies with dogs alternating mounts from a platform rank as a notable presentation.

Jack Hanley gives comedy juggling a touch that makes his offering a laughing act. He is a comedian of unique methods, employing stunts which are essayed by similar acts on the small time but in every instance doing them so much better that his playing the big time is fully justified.

Charles Cherry in "The Bachelor" brings a name to the bill but nothing more. His role is unworthy of a player who has gained fame in the legitimate and his support is weak where it should be strong under the handicap of a poor vehicle.

Eddie Nelson, late featured comedian of "The Last Waltz," does half a dozen different notable things and if there is any defect in his act it is that there is hardly time enough for him to do all he attempts. Patrick Rafferty and Miss Dolly give him able support. Nelson's dance in which he shows some new stepping feats is the most notable contribution of the act outside the comedy.

Doc Baker's new act brings a few shots from his old act and then leads into a new act which is by long odds the best thing he has ever done. It is a number which is speedy and rich in talent with Bud and Jack Pearson standing out, May Pollard acquitting herself creditably, and the Douglas Sisters, Marie Pollitt, Yvette Reals, Lesta Paige and Rhea Norton measuring up to all requirements from the girl standpoint.

Lou Holtz (New Acts) occupies seventh position and Jimmy Carr and his orchestra come next. The fact that this is a singing comedian supported by a jazz band makes the offering unusual and there is sufficient novelty in the handling of the numbers for the hand to hold this responsible position splendidly. Olsen and Johnson take the show in charge at the conclusion of the band act.

The Majestic bill for this week lacks the usual feature and the headline honor is split four ways. The bill in its entirety is satisfactory entertainment for a four-a-day house, but it is lacking in features which stand out and the comedy acts in one hardly measure up to the standard.

The Max Thielon Troupe of springboard athletes opened the first show Sunday and presented some striking feats well executed. Birdie Kramer, who imitates a cornet, ocarina, violin, saxophone and steel guitar, scored strongly in second place. She has a song which introduces all of these vocal stunts.

Cal Dean and the Sorority Girls is an ordinary girl flash, though Dean himself is a passable comic. The lines border on the suggestive almost all through the act. There are a girl principal and four supporting girls, who display little talent. The costuming of the act looks cheap. Harry Bewley and company provide many laughs through Bewley's impersonation of a "drunk" (the act Fred Ardath did on the Shubert vaudeville circuit) and in a travesty on operatic singing. Bewley is clever, but his support is poor.

Jack Kneeland and Peggy Powers, with the Southern Syncopators, offer a single act, with a jazz orchestra supporting, which has a novel point inasmuch as the musicians are asleep at the rise of the curtain and awaken and at the conclusion of the act fall asleep again to the tune of "Sleep." There is a suggestion to the audience to go to sleep, which is overcome by the pert imperturbation of Kneeland. Miss Powers has a violin solo, which is the musical feature of the act and plays with the orchestra later.

Galetti and Kokin introduce a monkey act in a novel way and both by billing and opening conceal the real nature of the offering for a time. The three monks are well trained. One plays a couple of tunes on bells better than this stunt has been seen before. Two monks put on a barber shop effect similar to that seen in another Galetti act. There is a big feature in a dancing monkey which appears in a "wooden soldier" number with Miss Kokin, making the combination of her toe dancing with an animal act take on some reason.

Klass and Brilliant start slow, due to the construction of their act, but finish well. The playing of slide trombone and piano accordion is effective music and the wandering away to other instruments develops into good comedy.

Evelyn Phillips, supported by Eddie Simms and Joe Devoney, presents a dancing revue which is quite a flash considering that there are only three people. Miss Phillips sings and dances, and the boys dance very well. Kelcey and Antrim and Gibson and Price did not appear at the first show.

Alice Jordan opened the show seen Sunday at the Star and combined ground contortion with singing and dancing, doing only fairly well, but giving the impression that she is capable of a better act. George and Lillian Mitchell followed with singing and dancing, never getting better than fair. "The Futurists," a dancing act under direction of Hirschoff, displayed attractive girls who dance fairly well. Kress and Boots, "the income tax experts," did not work hard.

Willard Jarvis' revival of "Whirl of Mirth," the second performance with the present cast, gave promise of working into a first-class act. Jarvis is a clever straight man and has a splendid comedian.

Four acts made up the bill at the Oak, an outlying house, on Sunday and with three out of four measuring up to the requirements of the more important small time houses, the bill proved interesting.

Fisher and Mills, two girls doing harmony singing in one, opened the show, presenting an act new to Chicago which has had a few weeks in Michigan. They have good voices and show promise. Martin and Courtney, on second, seemed to be a combination of an old-time performer and a girl new to show business. The girl is attractive, but does little. The man does a very good laughing song. The act as a whole is only fair.

Montambo and Wells with a routine of tumbling, followed by stunts with two chairs and two tables, scored. "Shake Your Feet," a 12-people colored act, with four chorus girls, four chorus men working as a quartet and four principals, three of whom are men and the fourth a woman, who leads several numbers, offered a snappy act which is good enough for any small or medium time house.

LOS ANGELES
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The Orpheum bill last week held several hits and included two turns recruited from the west coast. Abe Lyman and his orchestra (New Acts), after three years at the Ambassador Hotel, stepped into vaudeville and attracted considerable business and attention at the Monday matinee performance, and was generally credited with a draw. Lyman, however, failed to disclose to his followers anything new in the way of musical work, being content to enter vaudeville with a regulation routine of dance selections. The other turn originating on the coast consisted of the Covey Sisters and Miniature Ballet (New Acts), a Fancho and Marco act, produced with girls who have been appearing locally in floor revues. The Coveys opened the show, with Lyman No. 6.

The bill in general consisted largely of men, with both ends having the sightly bits in the way of femininity, both the opening and closing turns being of the girly order.

Following a fast start by the Covey Sisters the speed was easily continued by Janet of France, with Charlie Hamp assisting, in the deuce spot. The French girl has built up strongly as a comedienne, and carried the audience alone easily with her comedy chatter and by-play. The talk went along so smoothly the audience failed to demand anything of a vocal nature.

No. 3 held George MacFarlane and Co., with the baritone's efforts leaving nothing in doubt. Supporting the vocalist are Margaret Walker and Herbert C. Lowe. Miss Walker returned to the act last week, after being laid up due to injuries. Her dance work fits in nicely, with her appearance adding materially to the picture. MacFarlane offered several of his standard selections, each registering with the desired effect.

The show was handed a terrific comedy brace by Jimmy Lucas and Co., No. 4. Lucas went after them with a rush, kept up the fast pace and easily grabbed one of the applause hits of the bill. Chic Sale, who followed, brought forth almost an entirely new routine for his second were. Sale repeated a tremendous hit with apparent ease. The house was with him from start to finish, with the returns building up as each of the characters was introduced. The Lyman orchestra followed, with another goodly comedy portion being supplied by Lewis and Dody, next to closing. The hour was late, and the two Sams somewhat curtailed their efforts, but the returns came easily.

Maryon Vadie and Ota Gygi, with their polished musical and dance offering, closed the show. The spotting was bad, but the quiet, artistic turn held strongly. *Hart.*

Increased business prevailed at the Hillstreet last week, with a bill topped by Mildred Harris in "Movie Mad," a vehicle the screen actress used for some time prior to returning here to re-enter pictures. The sketch headed an altogether entertaining bill which included a number of turns which have appeared locally within the past few weeks. The number of repeats this big popular-priced house secures to make up its bills never appear to affect its business, which stands up strongly month in and month out.

Wyatt's Scotch Lads and Lassies opened the show, giving the spot considerable animation, with Tabor and Green picking it up from then on. The two colored boys moved along briskly, getting laughs with their comedy by-play and applause for the vocal and piano work.

Little Billy was assigned the third spot, and moved along with little difficulty. The little chap, with a sufficiently worthwhile routine, kept things moving at the right tempo. The Mildred Harris vehicle followed, with Sylvia Clark, after two weeks recently at the Orpheum, selected for next to closing. The single offered the same routine as at the other house, finishing up with a burlesque Russian dance to an audience that appeared thoroughly satisfied.

The Barr Twins, with class stamped all over them, closed the show, supplying the sightly and artistic hit of the show. *Hart.*

While the Pantages bill did not hold any noteworthy names the acts were up to the Pan standard and on the whole made up a show of satisfactory entertainment. A local aggregation of youthful musicians billed as the Los Angeles Junior Symphony Orchestra was featured. The orchestra is composed of 30, including five girls, with the oldest in the outfit not over sixteen. They demonstrated their ability as accomplished musicians in a routine which included difficult selections. There are 12 violins, a harp and cello, with the balance of the instruments divided between the brasses. Dorotry Hendrix made a decided impression with cornet solo, and Edith Smith was well received with her harp. Leo Scheer, not over 14, conducted.

The comedy in the show started with Ralph Rogers and Elsie Donnelly, in the fourth position. This team offered a line of comedy that has not been equaled at this house in a long time, and their success was certain. Aside from the big comedy value of the act, the dancing of Rogers and Miss Donnelly's powerful voice made them extremely popular.

Joe and Lew Caits, next to closing, put their fast soft and hard shoe dancing over in a most effective manner through their little story arrangement, which makes them doubly interesting. Gus Thalero's Circus closed. The speed with which Thalero puts his dogs and ponies through their work is a distinct feature when compared to other animal turns.

A. Turelly, in the second spot, got away quite well for his style of an act, which consisting of whistling and harmonica playing. He breaks the monotony by telling a couple of gags, both dealing with a cemetery, the latter, one sounding new, got a big laugh. The miniature harmonica used for an encore is of little value and not worth returning for. Al Golem and Co., two men and a woman, with acrobatics and role vaulting, opened. The stunt having one of the men on the pole supported on the other's shoulder and the fast revolving proved a good applause-winning finish. *Josephs.*

The Carleton, at 54th street and Western avenue, picture house operated by West Coast Theatre, Inc., switched policy March 27 by playing split week vaudeville and pictures last half. Three acts. First half, film.

The New Raymond, Pasadena, belonging to West Coast Theatres, Inc., playing dramatic stock, switched this week to vaudeville and pictures. Will play two bills of five acts a week.

The Walker, Santa Ana, straight picture policy is playing vaudeville and pictures four days a week, using five acts, changing Thursday and Saturday. Ackerman & Harris and Bert Levey are supplying acts.

David Lang, of 1121 Ingraham street, Los Angeles, is anxious to locate his brother, Edward E. Lang, formerly of the Gotham Comedy Four.

The Venice Amusement Co., affiliated with the West Coast Theatres, Inc., operating six houses in the beach towns, will shortly start building a 1700-seat picture house at Inglewood, a suburb of Los Angeles.

BUFFALO

By SIDNEY BURTON

MAJESTIC—"Abie's Irish Rose." Ninth week, showing first signs of break from capacity business. Still good for weeks.

SHUBERT-TECK—"Sitting Pretty," Comstock & Gest's new production. San Carlo Opera next.

HIP—"Fashion Row" (film).

LOEW'S—"Lady of Quality."

LAFAYETTE—"After the Ball."

GAYETY—"Chuckles" (Columbia).

GARDEN—"Never Mind the Name" (Mutual).

ACADEMY—Burlesque and pictures.

Buffalo was well fed up on fashion revues last week. Shea's Hip presented its annual fashion show, and Shea's Court street prefaced its regular vaudeville bill with a 15-minute fashion revue staged by another local department store.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	32	KANSAS CITY	31
BROOKLYN	31	LOS ANGELES	30
BUFFALO	30	NEW ORLEANS	33
CHICAGO	30	SAN FRANCISCO	38
DETROIT	38	SYRACUSE	39
DULUTH	31	WASHINGTON	32

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"This organization stopped the show yesterday afternoon."
INDIANAPOLIS "STAR," Oct. 2.

"The Fagan act stops the show."
GRAND RAPIDS "PRESS," Oct. 16.

"Raymond Fagan's orchestra topped the Orpheum show."
NEW ORLEANS "PICAYUNE," Nov. 13.

"Fagan and his merry musicians stopped the show last night."
CEDAR RAPIDS "GAZETTE," Dec. 14.

"Monday this act stopped the show."
WINNIPEG "TRIBUNE," Dec. 25.

"This act stopped the show Wednesday night."
—VANCOUVER "PROVINCE," Jan. 3.

"Raymond Fagan at the piano is a wonder."—NEW ORLEANS "ITEM," Nov. 13.

"Mr. Fagan is a very clever pianist."
—ST. LOUIS "STAR," Nov. 26.

"Mr. Fagan plays piano wonderfully."
DAVENPORT "TIMES," Dec. 10.

"Fagan himself is a most brilliant pianist."
—SACRAMENTO "UNION," Feb. 25.

THE ASSISTING ARTISTS

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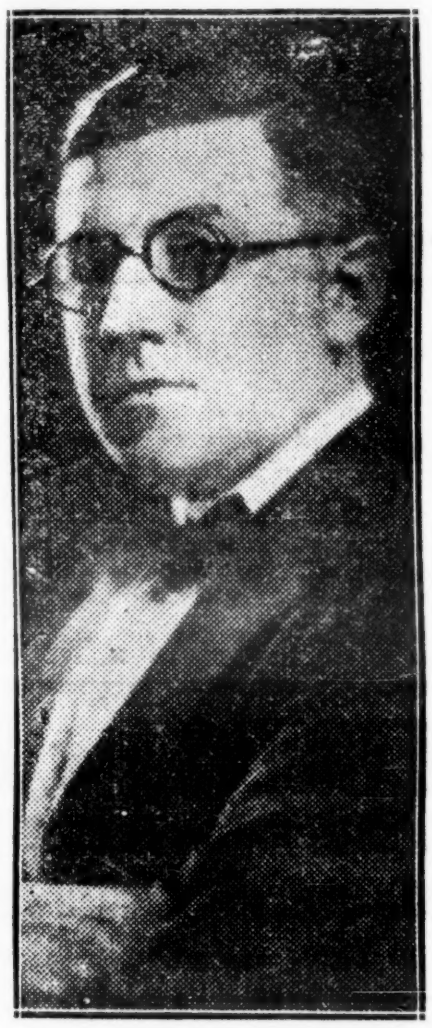
ROBERT GOLDEN.....Saxophone
NORMAN McPHERSON.....Sousaphone
WALTER KING.....Trombone
SAM PRINCE.....Banjo
TED GLEASON.....Drums
PAM and PEGGY GARVIN.....Singers
AND
RAYMOND FAGAN.....Pianist-Director

THIS WEEK (MARCH 30), TOPEKA and ST. JOE
NEXT WEEK (APRIL 6), DES MOINES and ST. PAUL
WEEK APRIL 13, PALACE, MILWAUKEE

REPRESENTATIVE
MARTY FORKINS



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DULUTH

BY JAMES WATTS

Orpheum—"The Fool," road show.
Lyric—Vaudeville.
Lyceum—"The Stranger." Film.
Garrick—"Women Who Give." Film.
Zelda—"Long Live the King." Film.

Nat Fields, brother of Lew Fields, is producing Weber and Fields revivals at the Lyric, one of the F. & R houses. The company alternates between Duluth and Superior. Vaudeville by Ackerman and Harris is offered the first four days of the week and the revivals are given the latter half of the week.

Channing Pollock's "The Fool," playing a week's engagement at the Orpheum, is drawing from all parts of the northwest. The play opened Sunday with a heavy advance sale. "Blossom Time," "Lightnin'," "The Passing Show," "Whispering Wires," "Bringing Up Father," and Al Jolson are booked for early showing. Road show patronage has been excellent up to recent date, but Lenten services have cut down attendance somewhat.

The Marcus show, "Hello, Prosperity," closed a four-day engagement at the Orpheum Saturday night. The 1923 production will close for the season at Ashland, Wis., next week. The 1924 production will be made at once and will have its premiere this spring, according to the producer.

"The Last Warning," which played the Duluth Orpheum the first half of last week, visited Hibbing the two days following under the direction of Manager Furni of the local Orpheum. The show did capacity in the small range city at the New Auditorium there. It was the first big road show to play there in years.

The new auditorium in Hibbing was opened recently with the Minneapolis Symphony orchestra. The auditorium is one of the finest in the northwest, being a part of the $4,000,000 high school, the most expensive structure of its kind in the world.

The Clinton-Meyers company of Duluth have entered into a joint lease of the Minneapolis Auditorium. The building will be completely remodeled and the auditorium section will be used as a motion picture house and concert hall for the Minneapolis Symphony orchestra. The theatre section will show Paramount pictures. The house will open about Sept. 1.

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Old Soak."
GAYETY—"Radio Maids."
ORPHEUM—Vaudeville.
GLOBE—Vaudeville.
PANTAGES—Vaudeville.
MAINSTREET—"Why Men Leave Home," film and vaudeville.
NEWMAN—"The Stranger," picture.
LIBERTY—"Courtship of Miles Standish," picture.
ROYAL—"Nearly a Sinner," picture.
GARDEN—Musical stock.

"Dad" Davidson, theatre manager of Neodesha, Kansas, down in the gas belt, has turned his Princess Theatre over to a union evangelistic committee for a series of revival meetings.

The show reviewers have accepted the Mainstreet's positive announcement that it is now a first-run picture house, instead of a vaudeville theatre, and passed up the Monday morning report of its opening, but ran its notice in the reviews of the picture openings in the evening editions.

A 10-day series of pre-Easter services will commence at the Orpheum, April 7, under the auspices of the Kansas City Council of Churches. This will be the second annual series of the meetings, the ones last year proving very successful.

"Kiki," with Lenore Ulric, was the attraction at the Shubert this week and received the best patronage of any dramatic offering of the season. Like all of the Belasco shows, it did not open until Monday night, and the Orpheum, with Tyrone Power in "The Bishop's Candlesticks," topped the Monday newspaper reviews.

The Irene Bordoni company is announced as the attraction at the Shubert the latter part of April. The first two weeks of May will see the house occupied by rentals. The Kansas City Theatre will transfer its production from the Ivanhoe Temple to the regular theatre for the first week, and the Kansas City Grand Opera Company will give its week of opera the next.

Odd Green, who has been officiating in the box offices of the two Shubert theatres this season, has resigned and will have the management of one of the "Hunchback" road shows.

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BROOKLYN, N. Y.

BY ARTHUR J. BUSCH

The Shubert-Crescent is dark this week. Reopens Monday with "Irene," this week Teller's.

"The Changelings" at Montauk. "The Lullaby" next.

"The Dancers" at Majestic. Next "Up She Goes."

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HELD OVER NEXT WEEK (APRIL 7TH)

Direction THOS. J. FITZPATRICK

BALTIMORE

By LEONARD MASON, Jr.

Ford's—Mitzi in "The Magic Ring." $3 top. House dark two weeks, then "Laugh, Clown, Laugh."

Auditorium—"The Cat and the Canary." Next, "I'll Say She Is."

Academy—Stuart Walker's stock with McKay Morris and Julia Hoyt in "Society."

Lyceum—Second and final week of film, "Beau Brummel." "Hunchback" next.

The Palace, playing Columbia burlesque here, is having the most successful season of its career. The Palace is one of the most consistent houses on the wheel, averaging almost $8,000 weekly.

The stock at the Academy announces this as its final week, although in the Sunday papers "The World and His Wife" was underlined for next week. The company has been getting good notices for its presentations, but business has not always been in accord.

After a lengthy period of discussion in town, pro and con, the bill introduced to allow Sunday movies in Baltimore met defeat at Annapolis last week.

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Variety-Clipper Bureau,

WASHINGTON, D. C.

Evans Bldg., New York Ave.

By HARDIE MEAKIN

Washington's exclusive residential district is getting "all het up" again over the question of Sunday movies in that district known as Chevy Chase. About six months ago the churches and civic bodies got after Emanuel J. Stutz, manager of the house, and through threats of boycotting the place, prevailed upon Stutz to show but six nights weekly. Stutz has stuck to this agreement up until now, when the announcement is forthcoming that once more the house will be open Sunday—the churches and civic bodies have rushed into print, the same fight is being put across, with Stutz this time stating he'll not be bluffed.

Two names of women stars are vieing for attention here the current week, those of Margaret Anglin and Mrs. Fiske. At the National, Miss Anglin is holding forth in "The Great Lady Dedlock," while at the Belasco Mrs. Fiske is trying out a new one, "Helena's Boys," by Ida Lublenski Ehrlich. Charles L. Wagner is presenting the play.

At Poli's, "I'll Say She Is.

The Garrick gets back on the map for the current week with a picture, "Polikishka," as played by the Moscow Art Theatre company, which were here a couple of weeks ago at Poli's.

For next week (April 7), "Kreutzer Sonata," with Bertha Kalich, at Poli's; "Cat and Canary," at Belasco; with National going over to films for return of "The Covered Wagon," which previously ran for four weeks at Poli's.

Picture houses downtown, currently: "When a Man's a Man," Palace; "A Society Scandal," Columbia (a holdover); "The Eternal City," Metropolitan; "Daughters of Today," Rialto.

At this time it is usual for at least one stock to be getting in readiness for a summer run. From present indications, Washington will have no stock this summer.

Crandall's Tivoli, at 14th street and Park road, is scheduled to open Saturday night.

Frank Young, until recently treasurer of the Garrick, is handling the ticket sale for the "Passion Play," at the President.

The Howard Players, of the colored university here, for which they are named, gave a series of one-act plays in the university chapel Saturday night.

Mitzi, here last week at the National, in "The Magic Ring," wanted a copy of the "Times Square Daily" each day; wanted it so badly in fact that she saw to it that the secretary to Manager Buell, of the company, came after it each day to Variety's office here.

There is a wave of suppressed excitement here, which amounts to a sort of a "What is going to happen next?" Senate investigations have caused the resignation of two members of the Cabinet of President Coolidge! one Congressman is held under $3,000 bond on a statutory charge; another member of the lower branch is also out on bail for alleged violation of the Volstead act, while still another member of this same body chased his stenographer down the halls of the House Office building, which has started another investigation. The receipts of the theatres indicate that Washington gets all the necessary thrills and amusement out of the legislative body without the necessary payment entailed with the purchase of theatre tickets.

Vaudeville artists rallied Sunday at a meeting at the Coliseum, New York, in support of a plan to build a large tabernacle which will have club and assembly rooms. Fred Stone participated.

Further additions to the benefit program arranged for the Treasurers' Club at the Hudson, April 6, are Jack Buchanan, Margaret Wilson, John Boles and the James Girls of "Little Jessie James."

Fred Allen and Jimmy Savo have signed a contract binding the pair together as a team for the next five years.

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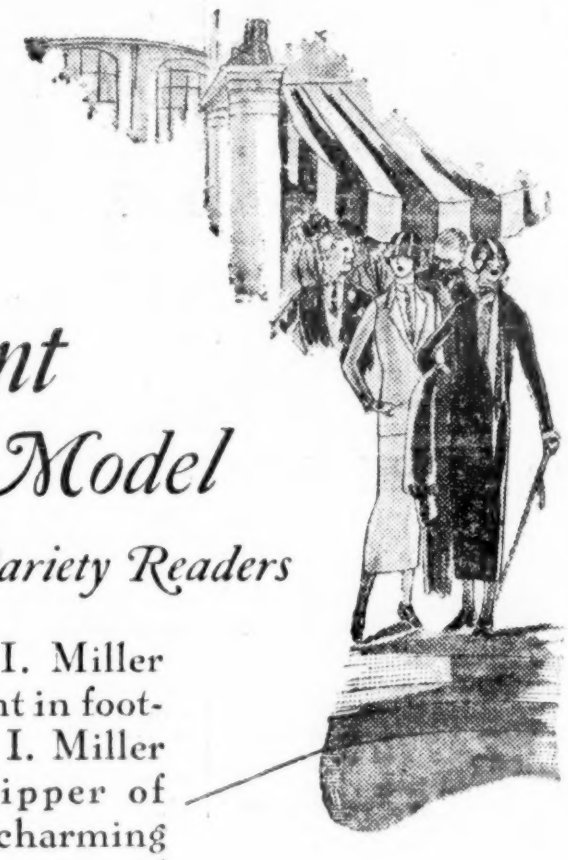

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HIPPODROME

(Continued from page 28)

termission, and repeating their previous triumphs at the big house with a routine of numbers that were well executed and worthily received.

Charles Sargent and John Marvin deuced it nicely with instrumentals and songs. Coming on fortified with guitars, the boys sent across their melodies, clowned a bit and wound up with some more good harmonizing.

The Earle Reynolds-Nellie Donegan skatorial flash, held over, duplicated their previous success in the follow up spot, introducing some speedy dancing and trick skating that was embellished by the appearance of the Hip dancing girls and served up in true production style.

The Four Camerons, on next, sounded the first comedy note with their familiar line of clowning sandwiched between some good tumbling, dancing, and other nifty stuff. Sargent and Marvin came back in the finale of this offering for some rip-roaring stuff by the sextet that sent them off to a loud and prolonged hand. Then came Marta Farra.

The Garber orchestra followed the intermission and held the stage for 20 minutes or more with instrumental selections incorporating a list of popular favorites, some of them being sent across as instrumentals and others either being sung or clowned through.

The Royal Peking Troupe clicked in eighth place with a line of mystic, balancing and contortion feats, contributed by the mixed company of five. The routine is entertaining and sold fast, with the contortion stunts of one of the women being the smash feature.

The Four Mortons provided additional comedy that was well received in next to the closing spot. Sam and Kitty opened with the familiar "Tad" stuff, later giving way to the youngsters, Clara and Joe, for a line of songs and dances, with the elders coming back for some lively stepping in the finale.

Mabel Ford and Co. closed with another terpsichorean treat. For the Hip showing Mabel's act has been built up by the presence of the Hip dancing girls. The latter supported Mabel for her castanet dance and later for a clog. Special settings were also provided, which helped from an atmospherical angle. Mabel did her usual routine of dances to the accompaniment of her Kentucky Beau Brummel orchestra and when she was not strutting the Hope Twins were doing their stuff or Deno and Rochelle were holding sway. The latter did an Apache that was a revelation, and a tough dance that was a comedy wow.

All in all, the current bill at the Hip is easily the best balanced and most diversified one the house has offered since coming under Keith direction.

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STATE

Roscoe Ails is the "big noise" at the State this week. Although he and his band made enough of a racket Monday night, the audience at the conclusion of the turn, made a lot more. The house was compactly filled, but aside from Ails and Mills and Kimball, there was no one who aroused much enthusiasm. "Shadows of Paris" was the film and nearly everyone remained to see how it started anyway.

Ails is presenting practically the same act seen for several seasons on the big-time, and to all practical purposes, still fit for the best of houses. He still makes the mistake of allotting too much time to talk that is but fairly good instead of dancing that is superlative. The girl-auto bit is carried to extremes.

Roscoe's jazz strutting is still the high mark, with his imitations and the stepping of Katie Pullman very much in the running. Miss Pullman's work is better than ever. The University Orchestra lets fly jazz with a vengeance, and Charles Calvert and Paul Conlan, the drummer, also contribute expert hoofing.

The other hit, Mills and Kimball, second, won rapt attention with as melodious a combination of tenor and contralto as has been heard in the State for months. The couple start with a medley of post-bellum songs, the Civil War days, follow with a series of late nineteenth century numbers and end with a few of the better class up-to-date selections. Even the fact that their personalities are not as winning as might be, should not keep them from the two-a-day, as the better the theatre the more their vocal efforts will be relished.

Al H. Wilson, veteran monologist, third, held up the spot, but was far from inciting anything unusual.

Following, Cecilia Weston allowed the show to sag badly throughout most of her act. She has probably the worst assortment of songs that have ever handicapped a fairly clever artiste. The first

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THIS WEEK (MARCH 31), B. F. KEITH'S PALACE, NEW YORK

STOPPING THE SHOW IN UNAVOIDABLE TWO POSITION

Direction CHAS. BIERBAUER

is a topical number that brought not a ripple, the second a comedy song hardly better and the fourth, an unmerited encore, a nondescript leaving everyone wondering what the point was. The third was the best, a Hebrew comic number, that might have gone better did it not border so closely on the offensive. New material is badly needed before a true appraisal of her talents can be made.

Downey and Claridge opened adequately with a cycling turn, featuring the woman's versatility and the man's bo' comicalities.

5TH AVE.

An unsettled state of affairs that took a long while to get under way and if it hadn't been for Tom Ryan, spotted third, many might have left Monday night without bothering as to what was to follow.

Betancourt and Co. failed to arouse anything when leading the way, while Elmer El Cleve slow-tempoed the house to death and barely managed to stall sufficiently to permit of his fast encore, which saved what was left.

Ryan pinch-hitted right where the bill needed it and did abnormally well, but the Wilton Sisters dropped it right back to where the veteran had bodily lifted it from. Kid dresses, knee length, socks and the harmonizing minus orchestral accompaniment meant little to the well filled house.

It was then a "pushover" for the Yorke and King burlesque of the singing soprano when that team flared forth next to shut. Incidentally, the latter pair cleaned properly for the night and were strong enough to offset the fast chatter of Hampton and Blake, preceding, which didn't harm them a bit.

The Hampton and Blake duo and their snappy crossfire had little difficulty in making them laugh, but closed out weakly due to a misfit finishing lyric. There'll undoubtedly be a replacement there.

The Yerkes Band did but six numbers and 16 minutes. Unusual for this house, where dance combinations are usually the entire menu as far as the 28th street patrons are concerned.

Oakes and DeLour have added a dancing girl in Jane Moore, who from any angle proves up as an odds-on bet that she won't stay with the act long. A neat looker and equally adept either on or off her toes makes this young lady stand out like a gem to the point where she's the principal applause getter of the turn. The act was set neatly in a special in "three," and although the opening of the boy singing chased a few, those who remained seemed well satisfied.

Skig.

AMERICAN ROOF

It was a dead heat between McGreevy and Peters (New Acts) and Jimmy Flynn, the Feist song plugger, as to who contributed the most to the American's lay-out the first half. It was probably one of the world's worst pop house lay-outs seen at this house and that implies much—at the American. The eight mediocre acts were not even counter-balanced by a meritorious feature film. Laurette Taylor in "Happiness," a Loew-Metro, proving no flicker sensation on both counts, star and story. If the title was intended to support the Loew slogan about "spreading happiness everywhere" it is not so forte propaganda.

A revival of an old Valentino-Universal release cut down to two reels has nothing but the star's reputation to commend it. It has a poor send-off for the show. The song plugger was followed by Clyde and Marion Nelson, jugglers, diabolo manipulators, hat twirlers and hoop rollers. The act was formerly billed by the first name, with an "and Co." following. Ryan and Ryan, mixed dance team, showed some fair buck and wing, topping off with the elongated slats-shoes.

Smith and Troy, colored males, need an act. Although in the Variety files since 1917, this team seemingly has changed its act entirely and not to advantage. Both have some reputation as composers, but what song material they contributed was not extraordinary. The talk was worse, pointless, dreary and doesn't belong, particularly in view of the "straight" tenor's mellifluous voice. They have the makings, but not the material.

"Wanka," a seven-people Russian terp turn is the topliner, and a sufficing flash for this grade house.

Sally Beers (New Acts) reopened after intermission. McGreevy and Peters (New Acts). Welch, Mealy and Montrose must have curtailed their routine, for some of the familiar and sure-fire ingredients are lacking, although it's possible the tepid response of a small sized audience did not warrant any further prolongation. "A Day at the Races" (New Acts).

Abel.

KEITH'S BOSTON

Boston, April 1.

Boston is normally a tough show town during Lent, but Monday night looked like the day after Easter. The matinee, however, was off. It was a bear of a bill with Marjorie Rambeau credited with the draw as she is locally a favorite, although not known except by reputation to the one-way-street patrons who "never go nowhere but Keith's."

The Rambeau sketch ran ragged at the matinee, mainly due to a lost curtain cue. The evening show was better, although the bit, playing as "Bracelets" with A. E. Anson, Lionel Glenister and Walter Whiddecombe, did not go over with any laurels for Miss Rambeau.

After Miss Rambeau the bill went ka-flooey. Elizabeth Brice, spotted in next to closing, didn't make the grade. That the five consecutive acts ahead of Miss Rambeau all sang long and lustily had a lot to do with Miss Brice's sorrows, and the harder she struggled the tougher it was, much like trying to hurry through mud.

The Tuscano Brothers, a straight and far from novel Roman ax duo, held the house at both matinee and evening shows so solid that it caused quite a flurry backstage. The answer was finally dug up out of the program. Either the printer or the office by error stuck into the programmed billing of this straight act the following: "If you want to laugh, be sure and remain through this act." Boston audiences love a laugh and waited. As far as the act is concerned, the audience is still waiting. The Tuscano boys are wondering if a slip of the ax is supposed to furnish the laugh some night.

Claude and Marion goaled the house, as usual, on their appearance entrance, held their spot by the stalwart female's sheer energy. She is the entire act, using her partner only as an intermittent foil.

Beatrice Gardel and Ruth Pryor, in a rather pretentiously staged little dancing act, went over well and proved to be one of the high spots on the bill. A nice little touch to the act came through Miss Kathryn Smith, the act's singer, whose voice was completely gone through a touch of alyngitis, but who insisted on gogin through for the act. She broke completely at the end of her second number, and her apologetic sob at her flop won her one of the biggest hands of the entire evening.

Billy Hallen, with his "Applesauce"

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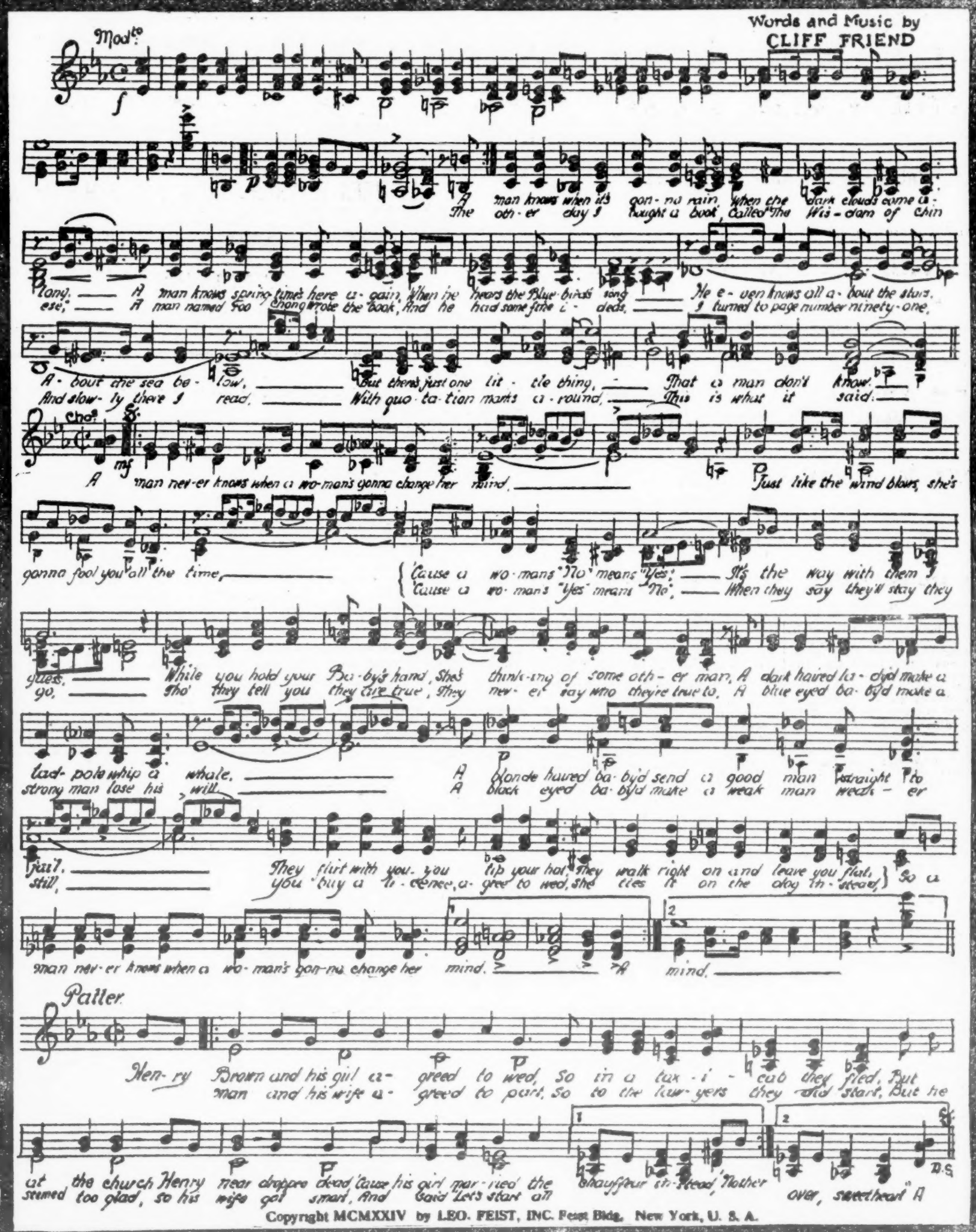

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monolog, was a little too rough for part of the floor, but, taking the house as a whole, he was a riot. A wonderful mugger, his general routine resembled what Jim Morton, the comic, could do if he wanted to. If his stuff isn't Morton's, it is at least both reminiscent and welcome.

Alice Thornton and Gil Squires, in third spot, with their "In the Swim," which opens with a rather rainy film introduction, have some double-barrelled gags that are really good, despite they are still trying to milk the cow named Jake, only this week's Jake's name is Dave, to rhyme the lyric. Miss Thornton should drop her straight number for her own good. Squires, who is a long and limber-legged lad, is a natural comic hoofer and sure fire.

Annette, billed in the deuce spot, with a generous routine that gave her ample outlet for a really unusual volume voice, went across in this tough spot. If the little lady will only add to her routine one sweet and gentle number for contrast and drop two howlers, she will do Annette a real favor.

The Zelde Brothers opened with an inoffensive contortionistic act which worked into the aerials quickly.

The boys know how to smile, hold heir wind well for their patter, which is so hopeless that you can't get riled over it, and don't circus their best stunts. A good showman would enable them to horse up one or two of their stunts wonderfully, although as they are now going they pulled the best hand for an opening act that Boston has seen in many a month.

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YIDDISH HOUSE DARK

(Continued from page 1)

eraged $10,000 the next four, but the novelty, despite the acknowledged worth of the Thespians as an artistic theatrical troupe, soon petered out.

Rolland instituted receivership proceedings last week, when his prayer was granted. The plaintiff contended that the advance sale proceeds had been taken by the Thomashefskys for their own use.

The house is under rental from the Shuberts at $1,000 a month, with the lease expiring in July. The house is dark meantime. Confusion resulted Saturday and Sunday when the patrons tried to effect refunds. The situation was further complicated Monday when the house attaches were told to meet in the lobby for the pay-off. They waited around for over two hours and then were "stalled."

The Thomashefsky management explains that a rival producing firm in Brooklyn enticed the Vilna Troupe away. Rolland was only entitled to a 30 per cent split on the gross and was understood as anxious to take them downtown on the East Side, where they would draw more advantageously.

WARD AND VAN

IN

"OFF KEY"

THIS WEEK (MARCH 31)

B. F. KEITH'S PALACE, N. Y.

Direction, CLAUDE BOSTOCK

Who followed VINCENT LOPEZ AND BAND at the New Amsterdam?

OSCAR LORRAINE

Who followed the U. S. JAZZ BAND at the Columbia?

OSCAR LORRAINE

Who followed VICTOR MOORE on the Orpheum Circuit?

OSCAR LORRAINE

Who follows EDDIE LEONARD and HARRY WATSON at the RIVERSIDE, N. Y., this week?

OSCAR LORRAINE

Who stops the show next-to-closing?

OSCAR LORRAINE

Who will "Keep Kool" this summer?

E. K. NADEL

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$36,000 VERDICT

(Continued from page 1)

suffered fractures of the pelvis besides internal injuries.

She was confined in the New York Hospital fro six weeks in a plaster cast and is still under medical attention at her home, 522 West 112th street, only moving around with the aid of crutches.

The expenses attached to medical necessities soon exhausted Miss Ross' finances. When the case, which he had instituted against the Fowler Truck Co., came up for trial, her attorneys informed the court there were very good reasons for the immediate trial of the action, one of which was sufficient, and that, that owing to the accident Miss Ross had been prevented from earning any money and was now practically destitute. She needed money immediately to continue the prescribed medical treatment, which it was imperative she should have, in the hope of escaping the burden of being a cripple for life.

The court concurred and ordered the case on the preferred calendar. It came up for trial March 10 before a jury. March 13 the jury returned a verdict giving Miss Ross $36,000 as compensation for her injuries and suffering.

The defendants have appealed from the judgment and the appeal also is placed on the advanced calendar, which means an early hearing.

ENGLAND DROPS BAN

(Continued from page 1)

English acts into it, the British ban will be reimposed.

This reciprocal attitude will work out favorably, it is believed. It is the outcome of the recent conference between English and German representatives, followed by the International Vaudeville Conference in Paris.

Berlin, March 9.

Before the raising of the boycott on German acts in France, Belgium and England, which is daily awaited, the German Union has still had to stop foreign acts from playing here. The most interesting occurred in Munich with the American comedy quartet, the Merry Four (formerly called the Gotham Comedy Quartet) who broke their contract with a manager there and who were therefore sentenced by the Actor's Arbitration Board not to appear anywhere until they had first fulfilled that engagement.

When the act began its month it was found that one member of the quartet was an Englishman and that therefore the act by rights should not be allowed to play at all in Germany.

The manager however contends that he re-engaged the act especially on the recommendation of the Arbitration Board and refused to cancel it on this account; it seems therefore likely that the act will finish out the month's engagement.

At the Hansa vaudeville theatre in Hamburg a Belgian act was announced on the month's bill, but the Actors' Union found it out and the number did not even open, the manager making some sort of a settlement and the act returning home.

Alfred E. Aarons has secured the production rights of "The Tone Poem" by Martin Brown.

it's 100 %

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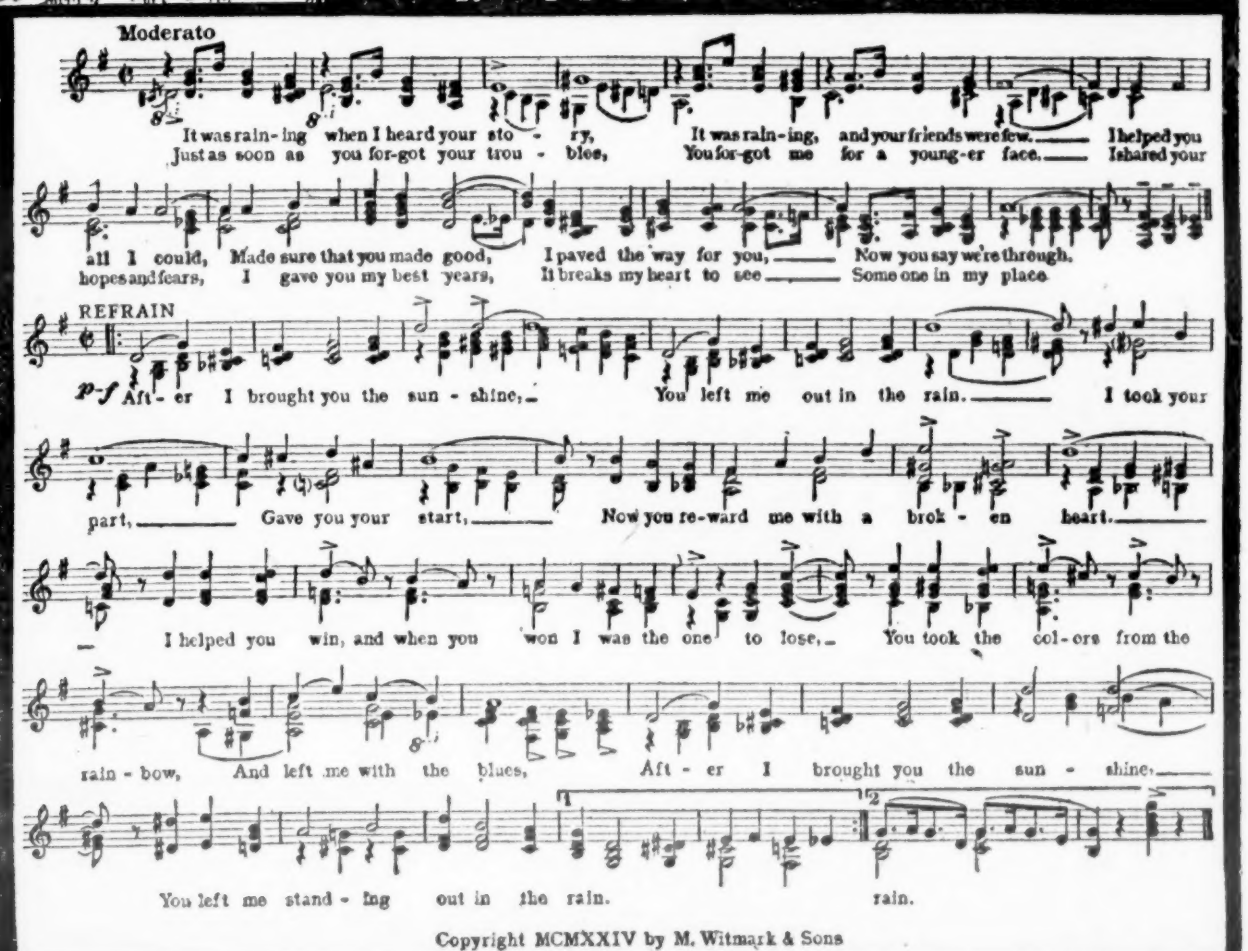

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RECITATION

You're right up on top now—you want to be free,
You think you're too big for poor little me.
How soon you forget all the things that you said,
And how a little success has gone to your head.
You're ashamed to present me to folks in your set,
I guess it's convenient for you to forget.

*Well, here are three letters that you wrote, my dear,
At three different stages in your career.
The first one reads "Sweetheart, you wonderful one,
I'll always be grateful for all that you've done."
The second came after I gave you your start,
It came from your fountain pen—not from your heart.
The third was the joker that comes with the deck,
You started your letter, "Enclosed you'll find check."

Poor fool! Did you think that your money could pay
For the long years I suffered till things came your way?
Well, I guess it's all over—I've waited for years,
I served you with kindness—you pay me with tears.
I sighed when you kissed me, I thrilled at your touch.
And my only sin was—I loved you too much.

Well, I answered the letter that said we must part.
*I tore it to pieces like you tore my heart.
I'm lonesome—I'm licked—I haven't a dime,
But I can thank God that I found out in time.

Back to: "I helped you win, and when you won," etc.

* NOTE—An effective piece of business in connection with the above is the following:—
When you get to the seventh line, "Well, here are three letters," etc., etc., take out three letters, hold them in your hand, refer to them through balance of recitation, until you get to the twenty-second line; then, instead of the line "I tore it to pieces like you tore my heart," substitute the line, "I'M DOING TO THEM WHAT YOU DID TO MY HEART," and tear up the letters.
During the recitation have the refrain played until the end and finish by singing the last sixteen bars of the chorus. BILLY ROSE.

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PROVING ONE OF GREATEST BOX OFFICE ATTRACTIONS EVER BOOKED ON LOEW CIRCUIT

BROKE HOUSE RECORD at LOEW'S STATE, NEWARK, Last Week (March 24th)

At LOEW'S STATE, NEW YORK, THIS WEEK (March 31st). Try and Get a Seat

NEXT WEEK (APRIL 7), METROPOLITAN, BROOKLYN

ENGAGED BY JAKE LUBIN AT A RECORD SALARY WHICH SHATTERED ALL PRECEDENT FOR LOEW CIRCUIT AND VINDICATING HIS JUDGMENT DAILY

Thanks to KATIE PULLMAN, Charles Calvert and University Orchestra for Their Perfect Co-operation

Direction SAM LEWIS, Romax Building

NEW ORLEANS

By O. M. SAMUELS

TULANE—"Blackstone."
ST. CHARLES—Saenger Players in "Johnny Get Your Gun."
STRAND—"Lilies of the Field."
LIBERTY—"Big Brother."
TUDOR—"Judgment of the Storm."

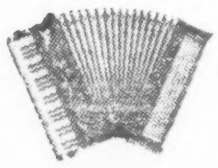
As far as this city is concerned, summertime has "came." Lots of the straw-hatted gentry about.

"Hunchback of Notre Dame" will close the season at the Tulane. The picture opens for a fortnight's engagement April 6. Jack Edwards had already put in some telling strokes in a publicity way for it.

DETROIT

By JACOB SMITH

SHUBERT-DETROIT — "Greenwich Village Follies." Next, "Wildflower."
NEW DETROIT—"Little Nellie Kelly." Next, Thurston.
GARRICK—"Jazz King." Next, "Kempy."



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MAJESTIC—"Sporting Thing to Do." Next, "Love Test."
PHOTOPLAYS—"White Sister," held over, Adams; "Society Scandal," Madison, second week; "Unseeing Eyes," Broadway-Strand; "Hill-Billy," Fox-Washington; "Why Men Leave Home," Capitol; "Uninvited Guest," Colonial.

George W. Trendle, of the Kunsky Enterprises, and Walter S. Butterfield have returned from a trip to California.

Lew and Ben Cohen have taken over the Grand Victory Theatre, having purchased the property for $115,000. This gives them five theatres in Detroit.

SAN FRANCISCO

George Washington Dewey, colored singer and comedian, who has been appearing at the Granada in the musical presentations for several months, closed his engagement last week.

As a crowd of patrons was entering the Liberty, Maryville, Cal., one night last week, an unmasked bandit appeared at the box office, flourished a gun and robbed the ticket seller of $95 in small change.

The cashier, Mrs. Ann Barnes, shoved a sack of coin through the ticket window at the thug's demand. The bandit laid down his gun a moment to pick it up. Mrs. Barnes grabbed the weapon and raised an outcry. The noise penetrating to the audience inside was interpreted as meaning the building was afire, and many of the patrons rushed pell mell into the street. In the panic that ensued the bandit made good his escape with the money.

There has been a shakeup in the personnel of the Warfield, with the result Charles Pinous, managing director, has resigned, and henceforth the house will be managed from the local head office of the West Coast Theatres, Inc., of which A. M. Bowles is the general manager. According to Pincus, his resignation was brought about by too much interference from the head office.

Leo McLaughlin, who was Pincus' assistant, will be house manager, it is reported.

Pincus has gone back to his former employers, the Rothchild Entertainment, Inc., and been placed in charge of the Imperial, succeeding his uncle, Sol Pincus.

Foster Williams, imported as Belle Bennett's leading man in the ill-fated Plaza Players that closed after two weeks, has been engaged by Leo Carrillo to support him in the company this week at Wilkes' Alcazar, offering "Magnolia."

Joe Flynn reached town last week ahead of "The Passing Show," which comes into the Curran. Flynn says it's his first trip here and he likes the burg.

William ("Bill") McStay, who has been publicity director and manager of the Lurie, Oakland, since its opening, last year, has been appointed general press representative for Louis R. Lurie's theatrical and realty interests in San Francisco. He will be succeeded in the Oakland house by E. A. Brehany, son of J. A. Brehany, Lurie's general manager of theatrical interests.

William Kohler, who was McStay's assistant in the Lurie, is also leaving to accept a similar position with another Oakland house.

Mitchell Lewis, picture star, made his vaudeville debut at the local Orpheum last week in a sketch called, "The Fog."

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B. F. KEITH'S
NEW YORK HIPPODROME

THE GREAT

BERTA BEESON

"WORLD'S GREATEST WIRE DANCER"

FEATURED WITH THE GREATEST SHOW ON EARTH

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Braase Stella
Brandon Francis
Buhler Wm

Catlin Margie
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Cuthbert Rupert

Dean Cliff
Delour Pamela
Dooley John
Douglas Dan
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Edge F
Esterbrook Fred

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Fletcher Edward
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Gosier Tusby

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Houlton Peggy
Hunt Robert
Hunter Georgie
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Indiana Five

Keefe John
Keith Cato Mrs
Kennedy Marcella

Lamore Mrs H
Leahy Buck
LeClaire John
Leslie Einnie
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Lewis Sammy

Marx Bros
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McIntyre Grace
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Perkins Louise
Perry George

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Redmond Robert
Roatini & Barrett
Robbins Marie
Rogers Ralph
Rogers Roy
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Ross J
Ruiz Marcus
Runyan & Trent

Seville Miss S
Smith John
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Stevens Florence
Stuart Marion

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Verobeli Mme
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West George
Westbrook Helen
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Wood Russ
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BENEFIT FOR

HENRY J.

BURNEY

SUNDAY EVENING, APRIL 13

has been changed to

Casino Theatre, N. Y.

NOTE.—Tickets for seats may be exchanged at Casino's box Office.

CHICAGO OFFICE

Anderson Lurdlie
Armstrong Betty
Adams June
Andrus Cecil
Alexander John

Bartram & Saxton
Buss John
Bertele Leo A
Bayce Billie
Barclay Don
Bailmans Four

Charnier Lois
Cunning Bob
Corbett Jack
Clark Jessie
Clement Genevieve
Clinton Bert
Cameron Vera
Cathro J

Duffy James J
DeLacy & Williams
Drew May
Dunn Jos J
Doyle & Elaine

Elliott Johnny
Eminger Josephine
Edwards R
Earle Burt
Earl & Williams
Eretto John
Edwards Julia

Fox Maude
Freeman Jesse
Fenter Morris D
Francis Vic
Friberg John

Gardner Grant
Gish Leo
Grayson Frances
Gittleman Aubrey
Gidwitz & Meyers
Griffis C
Gibson & Betty

Hart Lisle C
Hart Miss Chick
Huilbert Gene
Hallo Eunice
Holden Horace
Hartman Edward
Hays Edward C
Halpin Joseph A
Hymack
Housh Jack
Hoban Haiche

Hearne Edward W
Herbert Arthur

Iverson Fritzie

Jones & Leigh
Johnson Clem
Joy Mable

Kuntz Blanche
Kingston Bob Miss
Kramer Jack
Kennedy James

La Salle Jack
Lamont Laddie
Loewe Emil
Leff Nathan P
LaTour F
Leonard Albert
Lee Bryan

Mantion Ruby
Metz Raymond
McCune Elizabeth
McHale F

Newman William

Prather O O
Phillips Raymond
Pearce Frank A
Patt Charlotte
Petit Frank M

Renard Nat
Raffles Co
Reichenthal Bros
Reyn Grace
Randell Carl
Robson May
Revelle Nellie
Roberts Carl S
Ross Harry

Skill Jack P
Sherman Orrin W
Stowell Teddy
Skip'r Kennedy Rev
Skelly James
Sweeney Bennie

Turpin Louis

Vanderwald Mr
Valle Jack

Weller & Russell
Woods Thomas E
Wiesberg Mrs L
White & Button

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—Last half, Alice Brady in "Zander the Great."

STRAND—First part, "Boy of Mine"; last half, "The Meanest Man in the World."

ROBBINS-ECKEL—First part, "Unseeing Eyes"; last half, "The Rendezvous."

EMPIRE—"Marriage Circle."

CRESCENT—"The Humming Bird."

"Shakespeare was a business man," is a favorite contention of E. H. Sothern. So is E. H. Sothern. Witness the fact he's purchased a $3,000 silver fox pelt from Thomas G. Alvord, Jr., of Syracuse, fox breeder. The skin will be worn by Julia Marlowe.

Two local picture houses are offering extra attractions this week. The Empire has installed Harry Vibbard, of Syracuse University, as guest conductor of its 25-piece symphony house orchestra. The Crescent, across the street, is featauring Ava Muntell, practical psychologist and mind reader.

Pain from a fractured toe caused the collapse of May Lubovka, appearing in "A Bouquet of Originalities," at the Temple here last week. The young dancer suffered the injury at Manchester, N. H., two weeks ago but refused to lay off.

If the "Greenwich Village Follies," which were at the Wieting last Friday and Saturday, didn't do anything else, they proved that it isn't the price which keeps Syracusans away from the legit. The "Follies" played at $3.50 and drew capacity. The cheapest seats were $2. The gallery at the Wieting is not used, city authorities declaring it unsafe.

Following a sensational robbery attempt at the Empire theatre box office, James Mann, of Brooklyn, is under arrest. Mann, it is alleged, approached the box office as Mrs. May Parkhurst, cashier, was counting up. He smashed the glass window, grabbed a couple packages of bills and fled down Salina street. Cries of Mrs. Parkhurst started a mob after him, police joining in. Mann was nabbed after a short chase. Mrs. Parkhurst was painfully cut by flying glass.

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"The outstanding success of the decade."
THE SWAN
CORT WEST 48 ST. Evgs. 8:30 Matinees Wed. and Sat.

SAM H. HARRIS Theatre, W. 42d St. Eves. 8:15. Matinees Wed. and Sat., 2:15. Lewis & Gordon (in association with Sam H. Harris) present—
"THE NERVOUS WRECK"
By OWEN DAVIS
with OTTO KRUGER and JUNE WALKER
"The Biggest Laugh Feast of the Season" —Sun-Globe

REPUBLIC 42d St., W. of Bway. EVENINGS at 8:30. Matinees Wednesday & Saturday
ANNE NICHOLS' Great Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

MARK STRAND BROADWAY and 47th STREET
"A NATIONAL INSTITUTION"
Direction.....Joseph Plunkett
HELD OVER FOR SECOND WEEK
JOHN BARRYMORE in "BEAU BRUMMEL"
Strand Symphony Orchestra

EARL CARROLL THEATRE 7th Ave. and 50th St. Eves. 8:15. Mats. Thurs. & Sat.
ZIEGFELD PRODUCTION
EDDIE CANTOR in "KID BOOTS"
with MARY EATON
THE NEW MUSICAL SENSATION
SEATS NOW FOR EIGHT WEEKS

Vanderbilt Th., 48th St., E. of B'y. Ev. 8:30. Matinees Wed. and Sat., 2:30.
THE GREAT MYSTERY MELODRAMA
✓ LAST 3 WEEKS **IN THE NEXT ROOM**
By Eleanor Robson and Harriet Ford

FRAZEE Theatre, W. 42 St. Evs. 8.35 Matinees Wed. & Sat. 2.35
"HELL-BENT FER HEAVEN"
with AUGUSTIN DUNCAN
GLENN ANDERS & GEO. ABBOT

LIBERTY THEATRE, West 42d St. Twice Daily, 2:30, 8:30.
F. Ray Comstock & Morris Gest present
the outstanding triumph of this generation
DOUGLAS FAIRBANKS in "The Thief of Bagdad"

"One play in a Thousand." —Woollcott, Herald
"OUTWARD BOUND"
WITH A DISTINGUISHED CAST
RITZ THEATRE W. 48th St. Eves. 8:30 Mts. Wed. & Sat., 2:30

JULIA SANDERSON
in the Musical Comedy Gem
"MOONLIGHT"
AT THE LONGACRE THEATRE
W. 48 St. Evs. 8:30. Mats. Wed. & Sat.

The Theatre Guild presents
BERNARD SHAW'S
Latest and Greatest Play
SAINT JOAN
EMPIRE Thea., B'y & 40th. Evs. 8:20 Mats. Wed. and Sat., 2:20

NEW AMSTERDAM Theatre, W. 42 St. Every Evening. Pop. Price Mats. Wed. & Sat.
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ZIEGFELD FOLLIES
Glorifying the American Girl

"MR. BATTLING BUTTLER"
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With CHARLES RUGGLES and a wonderful cast of 80 dancing champions
SELWYN W. 42d St. MATS. WED. Eves. 8:20 & SAT., 2:15.

GLOBE B'way, 46th St. Eve. 8:20 Matinees Wed. and Sat.
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CHARLES DILLINGHAM Presents
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Music Box Theatre W. 45 St. Evs. at 8:25 Mts. Wed., Sat., 2:25
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SAM H. HARRIS Presents
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Staged by Howard Short

8th MONTH of the biggest musical comedy hit of the year
APOLLO West 42 St. Eve. 8:30 Mt. Wed. & Sat. 2:30
Philip Goodman Presents
MADGE KENNEDY in "POPPY" with W. C. FIELDS

KLAW Theatre, W 45 St., Eves. 8.37 Mats. Wed. & Sat. 2.37
Stewart and French Will Be Delighted to Have You
MEET THE WIFE
with MARY BOLAND
In Lynn Starling's Laughing Success

ELTINGE W. 42d St. Eve. 8:30 Mats. Wed. & Sat.
The SELWYNS Present
FREDERICK LONSDALE'S New Comedy
SPRING CLEANING
with VIOLET HEMING
ESTELLE WINWOOD
ARTHUR BYRON
A. E. MATHEWS and Others

PLAYHOUSE 48 St., E. of Bway, Bry 2628 Evs. 8:30. Mts. Wed.-Sat., 2:15
STEWART & FRENCH present
The Comedy Hit of the Year
THE SHOW-OFF
By GEORGE KELLY

KNICKERBOCKER B'way, 38th St. Evenings 8:25 Mat. Wed. (Pop.) and Sat., 2:25
HENRY W. SAVAGE'S Dancing Musical Hit
"LOLLIPOP"
Book by Zelda Sears
Music by Vincent Youmans
With ADA MAY Weeks

COMING SOON E. K. NADEL Announces PAUL GERARD SMITH'S SINGING-DANCING-LAUGHING REVUE
KEEP KOOL
A SMART SHOW FOR SMART PEOPLE
with HAZEL DAWN
A SMART CAST and A SMART CHORUS
COMING SOON

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WEEK OF MARCH 10TH
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Immediately Re-engaged for Week March 31st
AT SAME ESTABLISHMENT
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H. Blumenfeld & Co., Strand Theatre Building, New York

VON STROHEIM'S $50

(Continued from page 1)

to pay $375 he was in arrears to his present wife, Valerie, which he did by checks, after which the hearing began.

During the session Von Stroheim said he had made an agreement in December, 1922, at which time he signed a contract with Goldwyn to make three pictures for $110,000; that the film "Greed" was the only one he had made and for which he received $31,500. He pointed out that the cost of the picture was twice what he expected and Goldwyn would deduct that from his share of the profits.

At this point Thomas Case, attorney for the boy, said that this condition had not been mentioned in the contract, which excited Von Stroheim, who told the attorney he would "paste him in the eye." The court interrupted the crossfire by informing the director he was fined $50, to be paid immediately, or it would be the jail for his. Then his wife, Valerie, brought forth a check book, paid the amount, and the hearing continued.

After two hours the court ruled that a man making over $30,000 a year was not assessed too much in $75 weekly for the support of his child.

Von Stroheim says he will appeal the decision.

OPPOSITION KLAN

(Continued from page 1)

things have gone in the old organization form the new.

The new body is known particularly as a northern organization.

During the convention heads of the Klux body and the women's auxiliary were bitterly criticized, such charges as that Mrs. Daisy Douglass Barr, the Newcastle, Ind., preacher, and organizer of Klan women and a leader in the men's body, had made a million dollars each out of "take-offs" on uniform sales being hurled.

Samuel H. Bemenderger, of Muncie, was elected president; John M. Guyer, of Chicago, vice-president; Orlen Norcross, of Muncie, secretary, and James F. Hildebrand, of Muncie, treasurer, of the new body.

The new organization retains the Protestant features of the original body.

THE FOREST

(Continued from page 16)

a tale of diamond fields and, being in despotic command, he marches his unfortunate comrades and carriers straight into the virgin forest, heading for the interior.

Then we get three vivid pictures of fever and desperation. Strood is relying on the Arab girl to make them the friends of her brother, who is chief of the tribesmen of the forest. But he gives her cause for offense and, at the critical moment, she has supplies withheld. The carriers and Soudanese infantry desert in a body. Of the white men, only Strood and a naturalist the girl worships get free of the camp. They struggle on miserably, only to meet their fate in the poisoned arrows and spears of the tribesmen.

Galsworthy has obviously become excited over this attempt of Strood to "measure himself against the impossible," for at least one of his forest scenes has no relation whatever to his moral. But he brings us back to the financier, who, hearing the story of the diamonds from the sole survivor of the expedition—a sick man marooned by Strood—uses the report to manipulate the stock market to his personal advantage.

It is all very harrowing and generally uninteresting to the female members of the audience and others not versed in political and financial lore.

Franklin Dyall, as Bastaple, puts a fine finishing touch to the story. When his secretary, a clever study by J. H. Roberts, wants to know whether there is a chance of Strood returning after all, the financier shakes his head with a smile of immense satisfaction, gloating over the fortune he has made over the poor wretch's mad obsession. The adventurer himself is played with malignant intensity by Leslie Banks, who specializes in villains. There are several other parts all excellently acted and perfectly cast, including Campbell Gullan as a Scot, Ian Hunter as one of Galsworthy's rather too gentlemanly gentlemen (the author's snobbishness mars all his recent work), H. R. Hignett as the survivor, and John Howell as the naturalist.

The one girl, Hermione Baddeley, is being assiduously boomed as a 16-year-old prodigy. Some say she is 17, and others 18, but that's of no consequence. She plays an Arab girl and it is necessary for her to make up her entire body, revealing most of it. The local press was practically unanimous in commenting favorably on her intensity. Nevertheless, this reviewer differs. She merely shrieks nasally and her acting savors of the amateurish. Any actress would make good in the role, but a competent one would be sure to register a triumph with it.

Jolo.

COLUMBIA'S LEADER

(Continued from page 8)

"Hippity Hop," $5,700. Week before "Let's Go," $6,000 (12 shows).

Omaha, Gayety—"Step On It," $3,200. Week before "Hollywood Follies," $3,400.

Baltimore, Palace — "Dancing Around," $6,300. Week before "Jimmie Cooper's Revue," $9,500 (12 shows).

Philadelphia, Casino—"Brevities," $6,200. Week before "Dancing Around," $6,300 (12 shows).

Buffalo, Gayety—"Silk Stocking Revue," $5,600. Week before "Jigtime," $5,000 (13 shows).

Indianapolis, Capitol — "Mollie Williams," $4,200. Week before "Radio Girls," $4,000 (12 shows).

Washington, Gayety — "Jimmie Cooper's Revue," $11,281. Week before "Vanities," $6,600 (14 shows).

New York, Columbia—"Bathing Beauties," $9,500. Week before "Youthful Follies," $9,000 (12 shows).

Chicago, Olympic — "Hollywood Follies," $5,600. Week before "Happy Days," $6,200 (14 shows).

Chicago, Star and Garter — "Happy Days," $6,200. Week before "Talk of the Town," $7,800 (14 shows).

"The" Book of the Year
"Right off the Chest"
By NELLIE REVELL
With a Preface by IRVIN COBB
Published by GEORGE H. DORAN, New York
PRICE $2.50

IT'S WRITTEN FOR THE SHOW PEOPLE, ALL SHOW PEOPLE—ALL OVER

Here is the thrilling and true story of Nellie Revell. She lay helpless in her bed and wrote it. It was literally written "right off the chest."

It is a book of tenderness and laughter, with a drawing on the frontispiece of Nellie by James Montgomery Flagg, while among the contributing illustrators are Rube Goldberg, Grace D. Drayton, J. W. McGurk, W. E. Hill, Clare Briggs, Tony Sarg, Herschfield, T. A. (Tad) Dorgan, Thornton Fisher, Will B. Johnstone, Martin Branner and Ed Hughes.

Humorous, Useful, Ornamental, Educational

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THANK MR. CHARLES AND MR. JOHN RINGLING, THE STAFF AND PERFORMERS, FOR THEIR MANY KINDNESSES, ASSISTANCE AND THE CORDIAL RECEPTION AND "WELCOME HOME" TO THE "BIG SHOW"

BILLS NEXT WEEK

(Continued from page 27)

Walsh & Ellis
Kramer & Boyle
Stars of Future
(One to fill)

SAN ANTONIO
Majestic
5 Balasi
Jack George 2
Bolger & Norman
Deagon & Mack
Irving Edwards

Guiran & M'guerite
Eva Tanguay

TULSA OKLA
Orpheum
(Okla City split)
1st half
Flying Hartwells
Kennedy & Hollis
Enid Markey
Miller & Mack
Robbie Gordone

WESTERN VAUDEVILLE

CHICAGO
American
Hilans Birds
Dunn & LaMarr
Jean Boydell
Tad Tiemans 6
Knorr & Rella
(One to fill)
2nd half
Lamey & Pearson
Three Marchons
Ben Marks Co
Marion Gibney
(Two to fill)
Kedzie
Bayle & Patsy
Van & Bell
Indian Follies
(Three to fill)

2nd half
Marigold Trio
Bert Baker Co
Princeton & Wats'n
(Three to fill)
Lincoln
Australian Waites
Kendall Byton & S
Apollo Revue
(Three to fill)
2nd half
Waters-Dancer Co
Walzer & Dyer
Henry & Moore
Tad Tiemans 6
Sweet Sixteen
(One to fill)
Majestic
Manilla Bros
Knox & Inman
Alf Ripon
Pepita Granadas Co
Hee Bo Gray Co
That Different Rev
Brooks & Ross
Ned Nestor Co
(Two to fill)

BLOOMINGTON
Illinois
Majestic
3 Whirlwinds
Calvin & O'Conner
Yule & Welder Sis
2nd half
Ed Hill
Howard & Clark Rv

CHAMPION ILL
Orpheum
2nd half
Australian Waites
Rose O'Hara
O'Neil & Plunkett
Everybody Step
Billy McDermott
Carnival of Venice

DECATUR ILL
Empress
Parisian Trio
Bernet & Downs
Alexander & R Co
2nd half
Indian Follies
(Two to fill)

DAVENPORT IA
Columbia
Howard & Clark Rv
Senator Ford
John Blondy Co
(Two to fill)
2nd half
F & G Fay
Geo Mack
Sophie Tucker
Brids of Paradise
Alexandria
(One to fill)

DES MOINES IA
Orpheum
Martinnetti & C
Christie & McD
Bert Baker Co
Bill Robinson
Fagan's Band
2nd half
The Saytons
Tabor & Green
Jack Trainor Co
Lynn & Howland
Wyatts Scotch Rev

ELGIN ILL
Rialto
F & G Fay
Revue LaPetite
(One to fill)
2nd half
Man-Kin
(Two to fill)

GALESBURG ILL
Orpheum
Victoria & Dupree
(Two to fill)
2nd half
Two Rozellas
Raymond & S
Galetti & Kokin

KANSAS CITY MO
Maint St
Achilles
Sturat Girls
Arnaut Bros
50 Miles Fr Bway
Hawthorne & Cook

MILWAUKEE
Majestic
Gibson & Price
May & Kilduff
Klass & Brilliant
Homer Girls & New
Espe & Dutton
Lieut Thieton Co
Minstrel Monarchs

MINNEAPOLIS
Seventh St.
Hubert Dyer Co
Birdie Kramer
H & H Langton
Andrieff 3
Y Y Yaphankers
Harris & Holly
Harmon & Sands

PEORIA ILL
Palace
Minstrel Memories
(Four to fill)
2d half
Calvin & O'Connor
Yule & Welder Sis
(Three to fill)

QUINCY ILL
Orpheum
2 Rozellas
Ray Schram Co
Galletti & Kokin
2d half
Victoria & Dupree
(Two to fill)

ROSELAND ILL
State
M'C'mack & W'lace
(Two to fill)
2d half
O'Connor Sis
Minstrel Memories
Corridinis Animals

RACINE ILL
Rialto
Goff & Bobby
Boyle & Patsy
M'C'mack & W'lace
Otto Bros
(One to fill)

ROCKFORD ILL
Palace
Waters-Dancer Co
Walzer & Dyer
Birds of Paradise
Henry & Moore
(Two to fill)
2d half
Bell & Caron
Senator Ford
Fashion Show
(Three to fill)

SPR'GFIELD ILL
Majestic
Marigold 3
Tyler & Crollus
Sweet Sixteen
Lambert & Fish
Everybody Step
Corridinis Animals
2d half
Harry Conley Co
Chas Wilson
(Four to fill)

ST PAUL
Palace
The Saytons
Tabor & Green
Jack Trainor Co
Wyatt's Scotch Co
(One to fill)
2d half
Christie & M'D'n'ld
Wood & Wyde
Bill Robinson
Fagan's Orch

SOUTH BEND IND
Palace
Bell & Caron
Stewart Sis & Band
Bill McDermott
(Two to fill)
2d half
Alexander & Raoch
Mason & Keeler
Bryant & Stewart
Ling Foo Troupe

SIOUX CITY IA
Orpheum
3 Medinis
Holmes & Holliston
Wood & Wyde
Kane & Herman
Jack Allyn's Aces
Yankee Comedy 4
2d half
Rekoma
Geo Armstrong
Roger Imhoff Co
Barr Twins
(Two to fill)

ST LOUIS
Columbia
O K Legal Co
Harvey & Stone
Ed Mulcahy
H Walman & Debs
Basil & Kellar
Oscar Martin Co
Rialto
Cook & Coan
D Graham Rev
O'Neil & Plunkett
Alexandria
(Two to fill)
2d half
Parisian 3
Zeck & Randolph
Lambert & Fish
Jack Joyce
Evelyn Phillips
Grand
Wilbur & Adams
Geo Yeoman
Carlton Emmy
Dewitt & B T'rence
Al Abbott
Music Land
W'msley & Keating
Valentinos & B
(One to fill)

TERRE HAUTE
Hippodrome
Harry Conley Co
Bryant & Stewart
Carnival of Venice
Jack Joyce
(One to fill)

2d half
Cook & Coan
Tyler & Crollus
Stewart Sis & Band
Alexandria
Carl Rossini
(One to fill)

METHODIST PLEA

(Continued from page 1)

questions, asks that "Methodists everywhere get together on the amusement question."

The communication was as follows: "Fellow Methodists—Do you believe that no actor is good enough for membership in the Methodist Episcopal Church? At the bar of public opinion Methodism is held responsible for our Senior Bishop Joseph F. Berry's famous statement of 1920: 'No dancing master or actor could get into the Methodist church without very sincere repentance. Dancing and theatre-going are specifically prohibited to members. Inasmuch as we prohibit these iniquities, we could hardly be expected to admit to membership those who are responsible for their promotion.'

"This statement was made in answer to a telegram for information sent to the Board of Bishops by the Actors' Equity Association. No Methodist body has yet repudiated this Pharisaic ban.

"This question will be decided at this May's General Conference in Springfield, Mass. Won't you pass a resolution, petitioning the conference to lift the ban of 1872 on many amusements? The New Jersey Conference recently took action along this line. So did Chicago's Rock River Conference last fall. In 1920 the conferences recommending revision included: The New York, New York East New England, New England Southern, the Newark and the Central Pennsylvania. Let us get up-to-date on the amusement question.

"Yours for Methodism."

Mr. Smythe is a Methodist layman and son of the late Dr. J. Henry Smythe of Philadelphia, nationally known Methodist minister.

ALL WOMAN CAST

(Continued from page 1)

each Lenten season for at least six night performances.

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ALL ABOARD—7, Gayety, Omaha; 14, Olympic, Chicago.

ALL IN FUN—7-9, Van Curler, Schenectady; 10-12, Harmanus Bleeker Hall, Albany; 14, Casino, Boston.

BATHING BEAUTIES—7, Orpheum, Paterson; 14, Empire, Newark.

BON TONS—7, Empire, Brooklyn; 14, L. O.

BOSTONIANS—7-9, Poli's, Waterbury; 10-12, Lyric, Bridgeport; 14, Hurtig & Seamon's, New York.

BREEZY TIMES—7, Hurtig & Seamon's, New York; 14, Yorkville, New York.

BREVITIES OF 1924—7, Gayety, Washington; 14, Gayety, Pittsburgh.

BUBBLE BUBBLE—7, Yorkville, New York; 14, Empire, Providence.

CHUCKLES OF 1924—7, Gayety, Rochester; 14, Auburn; 15, Elmira; 16, Binghamton; 17-19, Colonial, Utica.

COOPER JIMMY—7-8, Court, Wheeling; 9, Steubenville; 10-12, Grand O. H., Canton; 14, Columbia, Cleveland.

DANCING AROUND—7, Gayety, Pittsburgh; 14-15, Court, Wheeling; 16, Steubenville; 17-19, Grand O. H., Canton.

FOLLIES OF DAY—7, Empire, Toledo; 14, New Gayety, Dayton.

GIGGLES—7, Casino, Brooklyn; 14, Orpheum, Paterson.

HAPPY DAYS—7-9, Grand O. H., London; 10-12, Grand O. H., Hamilton; 14, Empire, Toronto.

HAPPY GO LUCKY—7, Olympic, Chicago; 14, Star & Garter, Chicago.

HIPPITY HOP—7, Empire, Providence; 14, Gayety, Boston.

HOLLYWOOD FOLLIES—7, Gayety, Detroit; 14-16, Grand O. H., London; 17-19, Grand O. H., Hamilton.

JIG TIME—7, Gayety, Montreal; 14-16, Van Curler, Schenectady; 17-19, Harmanus Bleeker Hall, Albany.

LET'S GO—7, Casino, Philadelphia; 14, Palace, Baltimore.

MARION, DAVE—7, Olympic, Cincinnati; 14, Capitol, Indianapolis.

MONKEY SHINES—7, Gayety, Boston; 14, Columbia, New York.

NIFTIES OF 1924—7, Gayety, Buffalo; 14, Gayety, Rochester.

QUEEN OF PARIS—7, Miner's Bronx, New York; 14, Casino, Brooklyn.

RADIO GIRLS—7, L. O.; 14, Gayety, Omaha.

RECORD BREAKERS—7, Hyperion, New Haven; 14-16, Poli's, Waterbury; 17-19, Lyric, Bridgeport.

RUNNIN' WILD—7, Palace, Baltimore; 14, Gayety, Washington.

SILK STOCKING REVUE—7, Auburn; 8, Elmira; 9, Binghamton; 10-12, Colonial, Utica; 14, Gayety, Montreal.

STEP ON IT—7, Star & Garter, Chicago; 14, Gayety, Detroit.

TALK OF TOWN—7, Empire, Toronto; 14, Gayety, Buffalo.

TEMPTATIONS OF 1924—7, Capitol, Indianapolis; 14, Gayety, St. Louis.

TOWN SCANDALS—7, Gayety, St. Louis; 14, Gayety, Kansas City.

VANITIES—7, Columbia, Cleveland; 14, Empire, Toledo.

WATSON BILLY—7, Columbia, New York; 14, Empire, Brooklyn.

WATSON, SLIDING BILLY—7, New Gayety, Dayton; 14, Olympic, Cincinnati.

WHIRL OF GIRLS—7, L. O.; 14, Casino, Philadelphia.

WILLIAMS, MOLLIE—7, Gayety, Kansas City; 14, L. O.

WINE, WOMAN AND SONG—7, Casino, Boston; 14, Hyperion, New Haven.

YOUTHFUL FOLLIES—7, Empire, Newark; 14, Miner's Bronx, New York.

MUTUAL CIRCUIT

BAND BOX REVUE—7, Majestic, Scranton; 14, Nesbit, Wilkes-Barre.

BASHFUL BABIES—7, Garden, Buffalo; 14, Corinthian, Rochester.

BEAUTY PARADERS—7, Empire, Hoboken; 14, Gayety, Brooklyn.

BIG SENSATION—7, Empire, Cleveland; 14, Garden, Buffalo.

FADS AND FOLLIES—7, Nesbit, Wilkes-Barre; 14, Empire, Hoboken.

FROLICS OF 1924—7, Broadway, Indianapolis; 14, Gayety, Louisville.

GIRLS FROM FOLLIES—7, L. O.; 14, Garrick, St. Louis.

GROWN UP BABIES—7, Star, Brooklyn; 14, Lyric, Newark.

GUS FAY'S REVUE—7, Folly, Baltimore; 14, York; 15, Cumberland; 16, Altoona; 17, L. O.; 18, Uniontown; 19, New Castle.

HEADS UP—7, Empress, Cincinnati; 14, Empire, Cleveland.

HELLO JAKE GIRLS—7, Bijou, Philadelphia; 14, Allentown; 15, Bethlehem; 16, Williamsport; 17, L. O.; 18-19, Reading.

HIGH FLYERS—7, L. O.; 14, Empress, Milwaukee.

JOY BELLES—7, Allentown; 8, Bethlehem; 9, Williamsport; 10, L. O.; 11-12, Reading; 14, Folly, Baltimore.

KANDY KIDS—7, Garrick, St. Louis; 14, Broadway, Indianapolis.

LAFFIN THRU—7, Corinthian, Rochester; 14, Majestic, Scranton.

MEET THE GIRLS—7, York; 8, Cumberland; 9, Altoona; 10, L. O.; 11, Uniontown; 12, New Castle; 14, L. O.

MIDNIGHT MAIDENS—7, Lyric, Newark; 14, Bijou, Philadelphia.

MISS NEW YORK, JR.—7, Olympic, New York; 14, Star, Brooklyn.

MOULIN ROUGE—7, Howard, Boston; 14, Olympic, New York.

PACE MAKERS—7, Gayety, Louisville; 14, Empress, Cincinnati.

SPEED GIRLS—7, Empress, Milwaukee; 14, L. O.

STRUTTIN' AROUND—7, Gayety, Brooklyn; 14, Howard, Boston.

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EDDIE FITZGERALD at Piano

AT B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (MARCH 31)

Direction HARRY WEBER

ANZAC SEASON OPENS

(Continued from page 2)

fair, with comedy hardly up to standard. Claude Flemming scored very big in association with Miss Moncrieff. Arthur Stigant supplied the comedy element. Dressing and mounting up to usual lavish lines adopted by Williamson-Tait.

Irene Vanbrugh and Dion Boucicault presented "Miss Nell o' New Orleans" at the Criterion two weeks ago under Williamson-Tait direction. The season of these two English stars has been the most artistic treat the Australian public has experienced for many years. In the present play the entire cast is perfect with Miss Vanbrugh and Mr. Boucicault outshining the lesser lights. In these two artists, Williamson-Tait have the soundest proposition they have handled for a considerable time.

The Tivoli is presenting its strongest bill this week and capacity business is being done twice daily. This house has been a consistant money maker right through the summer. Julian Rose is the star and is making a reappearance after an absence of 13 years. On his opening Rose was a sensation. Rob Wilton, English comic, scored big in comedy skit. Windsor, Edgar and Kellaway from London Hippodrome went over to big hit. Ford and Aldous, dancing, very poor. Carlton Max, ventriloquist, not up to standard. Joe Brennan went over nicely with dame impersonations. Royal Eleven, chield act, gave bill a flying start. The Fannings closed show to a walkout.

"Tons of Money"

Hugh J. Ward produced "Tons of Money" at the Grand Opera House, March 1.

This piece was played in Melbourne as a straight out farce and did rather well. For the Sydney season, Mr. Ward conceived the idea to turn the play into a musical comedy and arranged with Willie Redstone, composer of "A Night Out," to write the music. The farce, in its new dressing, scored emphatically on the opening night.

Dorothy Brunton and Charles Heslop ran away with the honors, with Heslop scoring a laughing hit. Amy Rochelle is the prima donna and made a good impression on her first appearance in musical comedy. Cast, a good one, helped put the show across. Harry Hall produced the show for Ward and did a splendid job. Minnie Hooper arranged the dances. Male chorus worst seen for some time. Mounting very high class. Hugh Ward has another winner in this production.

Business is holding up very good at Fuller's New theatre with Jim Gerald the featured star. Gerald is presenting tabloid revues with company and ballet in support. Type of show is up to usual standard of the Fullers who present revue and vaudeville at pop prices. Kearns and Hunt, songs and talk, just fair. Dora Lindsay got by with songs and stories. Nat Hanley played piano to good returns. Armstrong and Rose just passed with Ark aged jokes. Trent and Sadie opened the show to fair returns.

"The White Rose" is doing good business at the Crystal Palace.

Globe is presenting Paramount features to fair business.

Williamson-Tait presented a revival of "My Lady's Dress" at the Royal with Emelie Polini and Frank Harvey featured. The show is doing very good business. After present season Miss Polini returns to London.

Melbourne

Business is very bright at all theatres just at present. Lawrence Grossmith is making a reappearence in "Captain Applejack." Oscar Asche presented "Othello" at the King's and is doing splendidly; "Sally" is still going strong in its second year; Seymour Hicks is packing the Palace with "The Man in Dress Clothes"; "Little Nellie Kelly" is doing packed business at the Princess; Tivoli is playing vaudeville twice daily; Bijou is also playing family vaudeville twice daily.

Ada Reeve will make a re-appearance in this city, after a considerable absence, in the Williamson-Tait panto "Alladin" at the Palace in April.

After a record run of two years in Australia, "Sally" is to make a tour of New Zealand. Josie Melville will be featured. The show has broken all Australian records during its run in the two principal cities.

Owing to the sudden illuess of his leading lady, Barbara Hoffe, Seymour Hicks was left in a sad predicament two days prior to the opening of his Australian season under the Hugh Ward management. His wife, Ellaline Terriss, came to his rescue and scored in the role with only two days study.

Blake Adams, London comedian, has been engaged by Williamson-Tait for a tour of this country.

Archie Martin, Dean of Australian publicity men, has been placed in sole charge of press work for Harry G. Musgrove, director of Tivoli Theatres Ltd.

John D. O'Hara, American character actor, will make a re-appearance in this city next month under the Williamson-Tait banner. He was a success here in "Lightnin'."

Rene Riano opens at the Tivoli, Melbourne, March 8, under Musgrove direction. English comedian Bert Coote has also been engaged for a tour of this circuit.

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VAUDEVILLE CONGRESS

(Continued from page 3)

ing created," contending such an international organization could only be created when the other performers' associations of the world had been brought into the conference.

The German question again threw more fat on the fire, when Voyce gave details of his recent visit to Berlin and hinted at the possibility of withdrawing the ban on German acts in Great Britain to assure reciprocity for British acts in Germany. He stated, now the rentenmark has stabilized German money, the managers there are offering engagements for foreign acts paying $370 a week for singles, and up to $3,500 a month for an act with 10 people.

Offers of $500 to $1,000 a month were made for other turns, in addition to which the railroad jumps were paid by managements and performers had only 3 per cent. agents' commission. Salaries are paid in rentenmarks, dollars or pounds sterling. Under such conditions the V. A. F. delegates intended to bring up the question at the meeting in London on March 28 and take a vote on the German ban being raised.

After this statement the English delegates remained silent observers of the proceedings when the French president, Georgius, asked for an immediate decision to be taken relative to forming the proposed international union.

The final resolution was then drawn up and passed by the French, Belgian and Italian delegates:

"As concerns the boycott of German acts, no decision has been made by the delegates present. The French and Belgian groups decide to wait until the secretary of the German Loge makes them the same propositions as he thought proper to make to the V. A. F. in view of the renewal of professional relations in each country under certain guarantees which remain to be settled. The Italian delegates endorse the Franco-Belgian view and decide to limit the sojourn of German acts in Italy until an agreement has been reached between Franco-Belgian, Italian and German delegates. England declares she can make no decision until after a general meeting March 28."

English Objected

The following day (Wednesday) was spent in discussing the by-laws of the proposed international artistes' union, the V. A. F. delegates remaining silent observers and attending the subsequent meetings as a mark of respect for the other delegates. They had previously flatly objected to the Belgian proposition of a general card for all nations, and contending performers of each federation should apply for membership in the syndicate of the country where working and pay the fees as a member of that group for the time he resided in the country, as well as keeping up the membership in his home federation.

The final resolution before finally adjourning read:

The professional artistes of Antwerp (140 members), Association des Artistes Independants de Belgique (327 members), Corporazian Nazionale del Theatro (affiliated to 18 national syndicates), Syndicat des Varietes Italiennes (900 members), Union Independants des artistes de music halls francais (1,850 members) agree to facilitate the work of professional artistes adhering to their groups; to take up litigation on their behalf, legal costs to be borne by the group of which the interested performer is a member; to remain in constant touch with each other and exchange information relative to the development or cancelling of the present treaty, which is for one year from March 19, 1924.

The committee to comprise three groups must be addressed. The said international committee comprises Georgius (president) representing France, Bissi of the Italian organizations, and Charley for the Belgian.

The withdrawal of the English delegates was criticized and regretted. Monte Bayle and Voyce returned to London Thursday. The proceedings of the two well-occupied days were attended by about 50 persons, E. G. Kendrew representing Variety being the only foreign journalist present.

It thus appears the independent French performers' union is opposed to the lifting of the German ban at present, despite the earnest desire of the Paris managers to secure German acts, knowing the public demands a change. The new triple-alliance is therefore awaiting overtures from Konorah, president of the German lodge (I. A. L.) to again take up this question.

Max Berol.

Cy Gerson, manager of Appleton's Pharmacy, 45th street and Eighth avenue, ran a benefit Sunday at the Apollo, New York, for his pet hobby, the Gerson Founding Home, in the Bronx. For many years Mr. Gerson has given freely of his time and money to promote the interests of this worthy charity.

Lois Syrell, dancer (Babb, Carroll and Syrell), was shaken up when the Pennsylvania's Broadway Limited left the tracks at Hamley, Ind., 65 miles from Chicago, late last week. She was on her way to visit her family in Chicago.

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RELIGIOUS DRAMA

(Continued from page 1)

tertainment for the remainder of the Lenten period.

One of the managers who dropped quite a bankroll in the experiment claimed he was cured. The people want their religion stuff in the churches but demand entertainment from the theatres, he says.

The idea of the stocks going in for the religious entertainment this year was undoubtedly prompted by the success of the legit presentation of "The Miracle" and the film drama "The Ten Commandments." Both are spectacular productions which the stock managers argue is the potent factor for making them salable.

ACTS DISPUTE

(Continued from page 1)

day (April 5) at Springfield, mass.

Tom Howard, Mandell Brothers, George Raisely and Dorothy Neville figured on playing vaudeville after that, but as individual acts.

Bohemians, Inc., which controls the "Greenwich Follies" takes an entirely different attitude on the matter, maintaining that if playing vaudeville the people should play under the management of Bohemians, Inc., and not as individuals. Bohemians, Inc. bases its stand on holding contracts for their services.

The Bohemians idea is to place the people in different scenes that would be in the nature of vaudeville productions and the acts made up in this way with Howard, Mandells and the others featured would be booked in Keith vaudeville by Bohemians, Inc.

The different artists involved would receive the same salary in vaudeville they are receiving while in the current "Follies."

That is where the dispute comes in, as the four artists take the stand they could make better arrangements if engaging directly as vaudeville acts.

It is a matter that may reach the Equity for adjustment, and presents unusual features, inasmuch as it affects both the legitimate and vaudeville fields.

In instances past some of the Broadway producers have "farmed out" artists for vaudeville that were receiving $500 weekly, who had been getting $350 in the legit production. The artist got $350 and the producer the excess as a profit on the booking, on the same contract dispute the Bohemians, Inc. and the "Greenwich Village" people are now engaged in.

Vaudeville plays two and sometimes three shows daily and the legit eight and nine performances weekly. That is another of the subjects the acts "farmed out" have been complaining over.

DRESSY SIDE

(Continued from page 7)

perfect lady's spangled gown, silver wrap and jeweled headdress. She has much talent.

"Secrets" Is Weepy

"Secrets" is so "weepy" one must realize spring is here and "April Showers," a beautiful refrain for this romance in four episodes that revolves around the character of a woman, whose faith, devotion, tact and loyalty to her husband and ideals over a period of 55 years, keep the rough spots smooth and make the battle for her inconstant husband's love less difficult.

Norma Talmadge runs a gamut of emotion from the comedy of youth to the suffering and pain of middle old age.

As a sad mother and fighting wife out in the wild west she is in the plainest dress, one piece, and again back in England in her luxurious drawing room surrounded with four attractive children; she wears a dinner dress of silk, cut low, sleeveless, draped to side skirt and sateen shoes, slippers and stockings. Her mother's (Edith Fitzroy) bustle dress of silk, severe hat and manner in this scene are occasion for much laughter.

Gertrude Astor wears a flashy costume of black velvet with huge hat and gives her character the savoir faire it needs, and is co-king.

Eugene O'Brien is mis-cast in this picture—by no means a great lover now.

"Vogues" Lacks Much

The best that can be said of "Vogues"—it's dressy.

It lacks snap, ginger, originality and has many tuneless tunes, also much too much Allen and Savo.

The bedroom of the princess in the first act (Odette Myrtil) is a lavish affair with draped luxurious silk bed quilt, dressing table—mauve silk, handsome cushions scattered about and a background of heavy black velvet drapes. Miss Myrtil in this scene wears lace pantelettes, bodice of silver and over a chiffon negligee, very effective. Her Pierrot costume of black ruffled taffeta, pantelettes, piped in green, huge neck ruche and violet chiffon flowing from end to sleeves was one of her most attractive costumes.

The Florodora number has the girls in pink and silver embroidery, patent shoes, white tops and picture hats of pink. The parasols in the last act deserved special mention—when opened looked only as rose bushes can in a beautiful garden; the girls were dressed in chiffons of various shades.

Duke Yellman's orchestra whooped things up and the band dressed exceedingly well, with a velvet drop as background.

The Misses Swanson and Van Rensselaer in their song were lovely in their costume of white with green sashes.

Short in Height
Short in Weight
BUT
Long on Intelligence
Long on Ability—that's
SHORTY DeWITT
with the "Youthful Follies."
A Smart Performer, and a Smart Smoker, too. Smokes only I & Y Cigars. Short or Long, I & Y Cigars are good to the last inch.
I & Y CIGARS
The Show World's Favorites
708 7th Ave., N. Y.
Opp. Columbia Theatre

Baby Josephine Duval says:
I'm so happy everyone loves my Ma and Pa, they're such a big hit and my Pa is so funny, he makes everybody laugh. I'd like to see my Grandma but my Pa is always working, we never go home.
DUVAL BILLY AND MERLE SYMONDS

CHARLIE WILSON
"The Loose Nut"
Well, everything here in Kansas City is fine, but not for me. Just a love-sick youth who left a certain party in New York. Gee, it's great, the real love, but it hurts when one must go away to earn the stewed corn and French toast money. I'll be back soon as I can though, as my little sweetheart's mother sure makes mean chicken with rice. That's right, always thinking of something to eat. Yea! Bo!
SIMON AGENCY,
Wood's Theatre Bldg., Chicago, Ill.

VERA VANATTAN
A sweet miss from Manhattan
Get's right up and at 'em
But she's only an
ENCORE
to me.
BOBBY (UKE) HENSHAW
Chas. Allen is my man,
Bentham Office

Some like the East,
Some like the West,
But it's My Broadway
I love the best.
HARRY ROSE
THE BROADWAY JESTER

BOB MURPHY and—
Recommend
BINGHAM BEACH
South Royalton, Vermont.
9 hours from New York—9.
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Reservations are coming in fast.
When will you arrive?
Let me know now.
Care ALF T. WILTON
P. S.—Have Van and Jean's room decorated with Track pictures.

OLE CHICLES
We just breezed in to this breezy burg but while we don't want to blow our reception was a hurricane.
The whole show, then we come to Those "Afterpiecers,"
OLSEN and JOHNSON
This Week, March 31, Palace, Chi
Next Week, Kansas City

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CISSY, ELSIE, WALLY and the world's wonder wing dancer, ZELLA
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Doing some vaudeville and have one good, solid applauder out front. That is, Mrs. Patsy. Sammy has six—?

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LEONA LaMAR
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QUEEN OF MAGIC
The Only Act of Its Kind in the World
This Week, March 17th, B. F. KEITH'S ROYAL

VESS OSSMAN
says
THE OSSMANS
are one of the outstanding hits at the Wisconsin, Milwaukee, this week.

Just one of the complimentary criticisms:
"Harry Rappi, an American, proved a clever violinist and a very good singer. Judging from the applause last evening he will always be welcomed in Birmingham."—BIRMINGHAM GAZETTE.
HARRY RAPPI
PRESENT MAIL ADDRESS:—VARIETY'S LONDON OFFICE

Dearie, tell them what we did in SOUTH BOSTON. Not a riot, BUT we started the biggest BLIZZARD Boston has had in twenty years.
LADDIE AND GARDEN
P. S.—DRAGOFF is getting too much publicity.
Developing TEMPERAMENT.
Still on the United.
This week, Latchis Theatre, Keene, and Brattleboro, Vt.
Direction TOMMY CURRAN, Keith.
MANDELL & ROSE, Loew.

Ed.-ALEXANDRIA and OLSEN-Ole
in "WHAT'S IT ALL ABOUT?"
And Their Hokum Playmates
Jack—COOK and COAN—Geo. L.
"STILL KILLIN' 'EM"

NEWS OF DAILIES

Actors' Equity claims to have received the following cablegram from the Actors' Association of England: "The Actors' Association expresses deepest sympathy with Equity of America in its struggle for the emancipation of its actors. British actors entirely agree and approve of the 'Equity Shop' policy and will take all steps to safeguard Equity against any blacklegging by British artists. All British actors members of the Actors' Association in the United States are hereafter under your jurisdiction and should obey your instructions in any dispute." Equity officials said "this action closes the door very definitely" to American producers who expect to import English players after June 1.

Ira Hoyt, head of the Passport Bureau in the Custom House, has issued an appeal to the traveling public to "come early and avoid the rush" in applying for passports. "My advice to the passport seeker," said Mr. Hoyt, "is to come between 9 and 10.30 in the morning, when the formalities can be dispensed with in a few minutes." There are three things in seeking a passport which have to be remembered—proofs of birth and citizenship and the bringing of a witness.

One woman, one of the entertainers at a testimonial dinner at Golden Glades, at 66th street and Columbus avenue, and 300 men, appeared Friday in the West Side Court, as the result of a raid by Sergeant Crowley and nine special service squad detectives on the place last Thursday night. The woman, booked as Marie Carre, 26, 114 West 49th street, was charged with "immoral dancing, with improper actions, while in flimsy attire." The men are charged with disorderly conduct.

A verdict for $75,000, one of the largest ever given in New York County in an automobile accident case was awarded by a jury in Supreme Court, Friday, in favor of Mrs. Yatta Sternburg, 100 Second avenue, for the death of her husband, Isadore Sternburg, a taxi chauffeur. The defendant in the case was Joseph Bello 4618 Eleventh avenue, New York, whose automobile caused the accident.

Abe Attell, former featherweight champion of the world, was seriously injured when his automobile overturned along the "bootleg trail," near Glens Falls, N. Y. Attell was thrown through the windshield. Arthur Gardner, chauffeur, escaped uninjured. It is said that Attell was seeking a camp north of Schroon Lake.

Walking sticks are prohibited in Berlin picture theatres. They must be checked at the door and the fee amounts to 10 or 15 cents. An American film fan who bought a cane for 50 cents last fall before the mark became stabilized has estimated that his stick this winter in checking charges alone has cost him $6.

Mrs. Horatio S. Shonnard announces the completion of all the plans for the benefit performance at the Sam H. Harris, Sunday, in aid of the Babies' Dairy Association. The object of the entertainment is to raise funds to maintain three dairies on the East Side to provide milk for the babies of poor families.

"Rose Marie," with Mary Ellis starred, which will be Arthur Hammerstein's next musical production, is scheduled to open at the Imperial Labor Day. The new piece, which is to be of the operetta type, is being written by Otto Harbach and Oscar Hammerstein, with music by Rudolf Friml and Herbert Stothart.

Sam H. Harris has bestowed the "stationary road rights" of the "Music Box Revue" upon Jordon S. Murphy, of Auburn prison. He has already ordered a velvet curtain for the prisoners' use when they present their own "Music Box Revue" the first week in May, in competition with Broadway.

Despite his number and convict garb, William H. Anderson remains somewhat of a distinctive person in Sing Sing Prison. Warden Louis E. Lawes, Dr. Amos Squires, head physician at the prison, and other members of the staff, have added the prefix "mister" before Anderson's name when he is addressed.

The Republican Women's State Executive Committee adopted resolutions last week opposing the compromise picture supervision plan proposed by Assemblyman F. Trubee Davison, and the bill to admit miners unaccompanied by their parents to motion picture theatres, introduced by Senator Michael F. Reiburn.

The Gypsyland Restaurant, 133 West 45th street, New York, was ordered padlocked for a year by Federal Judge Knox, after John Holley Clark, assistant United States attorney, told him Friday that fines aggregating $1,800 had been imposed on Edward J. Hayes, the proprietor, for violations of the prohibition law.

Joseph Klaw, chairman of the Traffic Emergency Committee of the Producing Managers' Association, and 29 other managers who either own or operate theatres, announced that, starting this week, 15 theatres will arrange afternoon performances so that the final curtain will fall promptly at 4:40, thus permitting the matinee throngs to avoid the subway rushes.

J. Hartley Manners is working on a new comedy which will be produced next fall. The lead will not be played by his wife, Laurette Taylor. Miss Taylor says she and her husband are "professionally divorced." For 10 years she has appeared only in plays written by Mr. Manners.

A special police order issued last week said "Alcohol soap is being made in Germany and when it is treated in accordance with instructions it will produce 67.7 per cent of alcohol. Its importation is not approved." The marine division of the police have been told to watch for such shipments.

Present-day efforts of Archie Gunn, the illustrator, are all exerted in an effort to keep his daughter Marian out of a stage career. He had intended for her a course in political science at a school at Washington, but she has taken a job in a musical comedy now playing in New York.

Gus Van and Joseph Schenck were fined $200 each by Judge E. L. Garvin in Federal Court when pleading guilty to violating the prohibition law in connection with their ownership of the Silver Slipper cabaret. The place was raided Feb. 25.

All the orchestra seats for the performances given in June of "Stepping Stones" have been purchased by a prominent New York democrat for complimentary distribution among his out-of-town friends who will be in New York for the Democratic Convention. The buyer will have at his disposal 14,350 seats for the 25 evening performances.

Adolf Philipp, for many years director of New York's German theatre, and known as the author of "Alma, Where Do You Live?" and others, will return to Berlin shortly, after 30 years here. He is going over there to produce a farce-comedy entitled "The Trip to America."

The London "Morning Post" takes note of the fact that John Barrymore is in London, and, speaking of his "Hamlet," volunteers the quaint information that "his seasons in Los Angeles and Atlantic City were extraordinarily successful."

The Dutch Treat Club held its annual dinner and show at the Waldorf Friday. Several skits were presented by members, constituting the club's customary satire on current events, and these were interspersed with music and songs.

Livinston Platt, who designed the settings for "The Goose Hangs High," has been engaged by the Dramatists' Theatre, Inc., to do the settings for "The Rabbit's Foot," the new Rida Johnson Young play to be produced by the Dramatists' Theatre this month.

Mrs. Leslie Carter, who recently closed her road tour in "Stella Dallas," in Boston, is now rehearsing a one-act playlet, in which she will appear in vaudeville.

"My Son," by Martha Stanley, is announced for production by Gustav Blum next season.

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Can Music Be Different? A FEW Say No—But the MANY—and They Are Legion—Who Have Heard

HENRY HALSTEAD

AND HIS

ORCHESTRA

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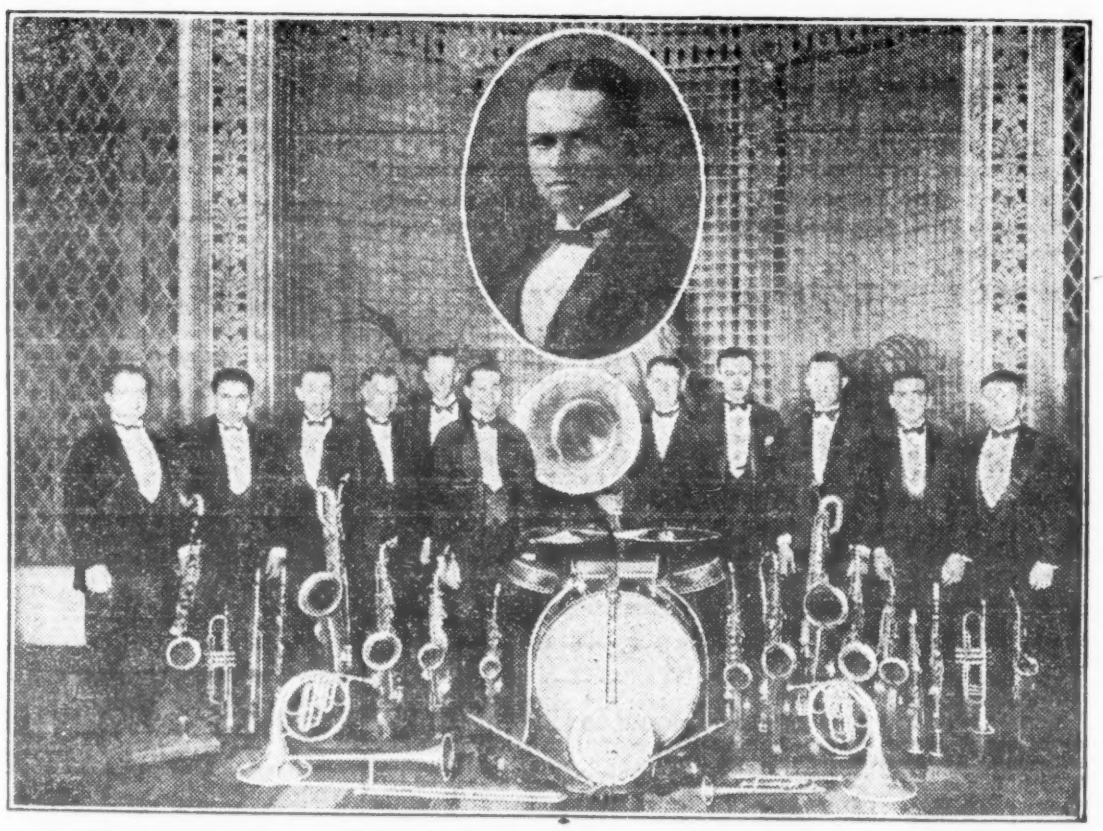
BILL DAIMOND, Saxophone

GEORGE MUNSON, Saxophone

LOUIS SINGER, Saxophone

RALPH MURRAY, Bass



PERSONNEL

GUY BUCCOLA, Banjo

BOB FOXEN, Trumpet

BILL DEWEY, Trumpet

GUY KENDALL, Trombone

WAYNE HILL, Drums

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